



# THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

## OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

*For the Week Commencing  
SUNDAY, DECEMBER 9th.*

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Conducted by Uncle Caractacus.

#### LETTERS FROM LISTENERS.

## WHAT'S IN THE AIR?

By J. C. W. REITH, Managing Director of the B.B.C.

**W**IRELESS Receiving Sets are apparently to be a popular form of Christmas present this year. Frequently of late I have been asked which make of set I can recommend for such a purpose. The question is an embarrassing one. It cannot be answered by the B.B.C. As private individuals most of us probably have preferences, but as officials—no views.

Even at the risk of being thought to give a highly partisan opinion, I might say that few gifts would appear to have greater acceptability or utility. As with the gramophone, the donor is in regular remembrance, and a present which can be used every evening of the year, to bring entertainment and information, commends itself.

As people unconsciously judge a corporate body or company by such members of it as they come in contact with, I was pleased to hear the other day that our telephone operators have been specially commended by the Exchange Superintendent for their satisfactory and courteous service. I am told that, coming unsought from such a source, this is high praise indeed.

It was a difficult matter, during the Election weeks, to satisfy everybody that the news bulletins were really not intended to be party propaganda on the quiet. But as allegiance to each party in turn was expected, it was all right. One morning I had three personal letters complaining that there had lately been undue preponderance of extracts from the speeches of one party. Incidentally, I also had two others asking why that same party had received so little attention.

One heard of many Election Night wireless parties having been arranged. There should certainly have been more comfort than usually attends these nights in clubs or elsewhere, where

the number of the faithful and interested diminishes gradually, and one is oppressed all the evening with the thought of the weary trek home.

The first international broadcast has now been arranged. M. Poincaré has consented to broadcast a message of greeting on New Year's Day. The French Prime Minister will speak from Paris and will be broadcast from all B.B.C. Stations. His words will be carried from Paris to London on telephone wires.

There are great possibilities disclosed by this preliminary venture. The effect on international sentiment created by the people of one nation being able to listen, not only to their own leaders, but to those of other countries, may be profound. One can imagine the impression which would have been made by an address from Mr. Asquith to the people of France in August, 1914.

By the way, is it realized that if, say, a Prime Minister suddenly conceived the necessity of delivering a personal message of vital urgency to the people of this country, at any reasonable hour after six p.m., he could have an audience of roughly two million by giving us five minutes' notice? "I wish to speak to the British Isles." And this without leaving his own study. With longer warning a much greater audience would be able to collect to hear him.

Advisory Committees form an important adjunct to our system of organization. Already we have musical, educational, and ecclesiastical advisory committees in active participation, and now final arrangements are being completed for the establishment of two committees to advise us on the construction of our programmes for the Women's and Children's Hours respectively.

(Continued overleaf in column 3.)



# My Microphonic Début.

By John Henry, the Popular Entertainer.



MR. JOHN HENRY.

I all started some months ago. I was sitting peacefully at home—that is, as peacefully as a married man can expect to sit—when my wife, who had been unaccountably quiet for some time, said: "John Henry."

I said, "What?"

She said: "I see by the paper that the B.B.C. are engaging artists to entertain the unseen hosts. Here's a chance for you," she said. "Your audience won't be able to see you and your appearance won't be against you. Here's your opportunity," she said, "and you'll go after it with all the élan and élan-point of which you're capable when I'm behind you. And every night you'd better bring your wages home to me, For Heaven will Protect the Working Girl," she sang, and her gladsome laugh rippled on the balmy air like the sound of water dripping into a rusty pan.

So I wrote to the B.B.C. and I got an appointment for an audition. At the time appointed I went to the office and I interviewed the Commissionsaire, and I think he must have liked me, because I noticed he couldn't keep his eyes off me, and he told me to wait, and presently a young lady came out. I didn't know then, but I found out after, it was Auntie Sophie, and she looked at me and she said: "Good heavens! What do you want?"

## Interviewing an Uncle.

I said: "I want to warble," and she turned round, and I think she must have had some secret sorrow, because I could see her shoulders heaving; but she took me into another room, and there was a gentleman there and he said: "Go ahead! Show me what you can do."

So I said my piece, and there were tears in his eyes when I'd finished. "John Henry," he said, "you're both versatile and ambidextrous, if I may be allowed the use of an expression far above my station in life. Go forth! Go forth! You'll hear from me." And he covered his face with his hands and pinched me down the left shaft.

I found out afterwards this was Uncle Jeff, and he says I've put years on him.

However, I went home and waited, and eventually I got a note to say that next Wednesday I was to make my début before the microphone. So on the Wednesday I went up to the Studio, all complete with pianist, and after lingering shivering on the brink for some time, we were finally ushered into the presence of the microphone.

## A Hopeless Moment.

I didn't notice the room at all. I was placed before a shrouded form on legs, with a metal plate on top, and I was vaguely conscious of a rattling noise somewhere in the vicinity, and it gradually dawned on me that it was my knees knocking together, and I remember wishing I'd been a better man and lived a nobler and poorer life.

Now, I've had some bad moments in my time. I've been First Turn in a music hall in that Yorkshire city that's known as the Grave of Comedians. I've offered my seat in a 'bus to a lady who has refused it very audibly, and I've gone home to the wife short of half a crown that I couldn't give any satisfactory explanation of, but I've never before experienced anything quite so hopeless as I did at that moment.

Explorers have written of the ghastly loneliness of the desert and the Arctic regions. Castaways on uninhabited islands have chronicled the appalling solitude of existence under such conditions. But no explorer or castaway ever experienced such a forsaken feeling as crept over me when the announcer opened the switch and made the statement that: "John Henry will now entertain you."

## Familiar, but Not Funny.

Icy waves of horror overcame me. My mouth seemed to fill with dry, fleecy, sticky wool. Cold tremors ran over my frame, and I thought of the thousands of listeners getting ready to put down the ear-pieces; but after a convulsive gulp, I heard a voice that I didn't recognize as mine, and which I noticed appeared to be having difficulty in pronouncing the letter "s," repeating lines that seemed vaguely familiar, but not at all funny, and after an eternity, I found myself out in the night air with a badly-shaken pianist and no clear recollection of what had happened, but with a horrible feeling that "the bird" had been liberally administered.

And now, when I hear the young fellows swanking and telling their adventures and expatiating upon the many thrills that this life affords, I sit back and watch the blue smoke curling out of my pipe, and in a vision I see myself once again coming safely out of that most awesome of all ordeals—my début before the microphone.

# Inspired by a Thunderstorm.

The Story of "Scots Wha Hae." By A. B. Cooper.

ROBERT BURNS is the prince of song writers, and it is his songs mainly which keep his memory so green. When we think of the world-wide vogue of such songs as "Auld Lang Syne," "Ye Banks and Braes," and "O Wert Thou in the Cauld Blast," we cannot wonder that Burns holds a place so warm and secure in the heart of the whole English-speaking race.

He wrote love-songs galore, but, as far as I can recall, he wrote but one war song. It was sufficient. Had Burns written nothing else except the ode he entitled: "Bannockburn: Robert Bruce's Address to his Army," it would have been sufficient to ensure him immortality, for it is the greatest war ode, probably, in the world. Certainly, as literature, it is infinitely finer than the Marseillaise, although the great French National Anthem excels it in the romance of its history and influence.

## A Human Barometer.

Most great war songs have been the product of a revolutionary period, when the passions of men were fired to fever heat, and although it might be thought that the song universally known as "Scots Wha Hae"—although that phrase standing by itself is quite meaningless—was an exception to this rule, it was, at any rate, the child of storm and tempest.

Burns, like all great poets, was temperamental to an extreme degree. Everything affected him; and thus he responded like a human barometer to weather conditions. On one occasion, towards the close of his short life, and during his residence in Dumfries, he accompanied a Mr. Syme on a tour through Galloway, riding on a grey Highland sheltie.

This gentleman, in writing to a friend, says:

## What's in the Air?

(Continued from the previous page.)

These committees will be composed of some of the most prominent people in the country who are interested in these particular spheres of activity.

It has been decided to try yet another experiment. This time we are going to broadcast a complete Church Service—this without prejudice to any other religious denomination. If the result is satisfactory, we shall be guided by our representative Sunday Committee in the matter of further broadcasts of a similar character.

Recently, a certain theatrical journal issued a red-typed "Warning," addressed to all theatrical managers, in which extracts from informal speeches by the Postmaster-General and myself were quoted, without regard to the context. This is liable to give an entirely erroneous impression of our attitude to the question. We have abstained from hostile propaganda on the subject, and everything that has been written or said by us to the Entertainments Protection Committee, or elsewhere, shows that the Broadcasting Company has sought every means in its power to reach an amicable understanding. We have said that if there is any chance of the entertaining industry being prejudiced by broadcasting activities, the B.B.C. is still willing to assist in averting such an unfortunate result, whether by means already suggested by them or by the consideration of any proposal which may be put forward.

We left Kenmore, and went to Gatehouse. I took him (Burns) by the moor-road, where savage and desolate regions extend wide around. The sky was sympathetic with the wretchedness of the soil; it became lowering and dark. The hollow winds sighed, the lightnings gleamed, the thunder rolled.

"The post enjoyed the awful scene—he spoke not a word, but seemed rapt in meditation. In a little while the rain began to fall; it poured in floods upon us. For three hours the wild elements rumbled upon our defenceless heads. We got utterly wet."

## A Setting for Tragedy.

In a succeeding letter, Mr. Syme gives the sequel to this storm on the moors of Galloway. He says: "I told you that, in the midst of the storm, on the wilds of Kenmore, Burns was rapt in meditation. What do you think he was about? He was charging the English army, along with Bruce, at Bannockburn. He was engaged in the same way on our ride home from St. Mary's Isle, and I did not disturb him. Next day he produced me the following address of Bruce to his troops."

It is not often one is favoured with the exact local colour of an occasion of inspiration, but here we have it to perfection: the thunderstorm in the night on a wild moor! That, surely, is the setting for tragedy, and it fired within the heart of Burns, at a time when misfortune and neglect, coupled with his own wilful and headstrong nature and irregular habits, had robbed him of the cheerful optimism of his earlier years, all the material of revolt that had always lain there, ready to catch fire, and sprag into sudden and devastating flame.



# At Home With My Spiders.

A Talk from London, by Edward C. Ash,

(Author of "British Spiders: Their Lives, Loves and Tragicities.")

**T**HERE are spiders of all kinds, they vary in size from those you can hardly see to great big fellows. Some are clumsy and ugly; others beautifully built, as lithe as greyhounds. A few go about like lizards, close to the ground, and some walk sideways. Some go along by leaps and bounds and others leave a line wherever they go. Some make webs, Most don't!

Spiders are most difficult. You have to learn to know them and to understand them before things go well.

The trouble really is the domestic arrangements—their meals.

Not long ago, on one of the hearths near London, I found a huge web, composed of such large meshes that I knew it was the property of one of the largest *Epeira* spiders. Close by was its house, made of closely-woven silk, into which heaps of grass seeds had been arranged, and as there was no grass of this kind within eight feet, it meant that the spider must have carried the seeds that distance.

## A Difficult Customer.

Projecting from this house I saw a couple of long and strong legs, so Madam, as I guessed it was, was there in residence. There was her nest, too. We went home together. Then I tried to feed her—nothing doing! I tried again the next day; I spent hours trying to make her take notices! Raw meat; cooked meat, dead flies! She did not see these things or notice them. She just walked on top of them; and as to flies! Well, I put a dead fly near her. Madam Spider felt it, drew back, struck at it wildly and fell headlong out of her web, terrified. I put that fly near her again, and she just ran for her life, bolted as if she were being chased by some fearsome dragon. I tried a living fly—each time they met, the spider turned and ran the other way. The fly walked between her legs; the spider, as far as that fly went, did not exist.

## A Long Fast.

More days passed. She was getting smaller and slept all day in a deep sleep. I tried flies. I put one near her. She woke with a jerk, and fell on to her back and recovered her feet and tried to hide. It began to get serious now, for fourteen days had passed and she had eaten nothing. Then one day one of the flies I gave her buzzed and the spider at once woke up and leapt on to it and very soon had eaten it. I understood then, and she now eats live flies a day, but they must buzz, or nothing doing.

But you bring a buzzy fly near to a wolf spider, and you are wrong again. To a wolf spider a buzzy fly is just as abnormal as a non-buzzer is to the

*Epeira* spiders. That is half the fun in keeping spiders—one has to know just how to dish their breakfast up; if you do not, they just die.

If you are interested in speed, the *Linyphia* spiders are the boys to keep. They are the ones which sit under a sheet of very fine web. Whilst the *Epeira* are nearly blind, these speed merchants have good sight, and once they are on the move, it takes all your wits to stop them.

One day I was feeding one of these spiders and tried to drop a midget into her web. The midget went in, the spider went out. She was under special observation. She lives in an umbrella now, hung on a curtain pole. But I caught her a week later. She was engaged in a sort of musical comedy without music all on her own—a very serious business for her, a very difficult one, too.

## Afraid of Her Shadow.

At first, I could neither make head nor tail of it. I saw something drop from the ceiling and whirl round and then climb up, and then at once drop and whirl again. So I climbed up on a chair to see what it was all about. Can you understand? Well, you see, spiders hate strangers, hate their relations, unless they are used to living near them. Baby spiders nestle up like peas in a dish, but "grows up" don't. Each time the poor thing went up to the ceiling, she met her shadow. As soon as she met it, she dropped at once and whirled round at a terrific pace, so that her enemy (the shadow) would not get her. It is an awful strain for a spider to hang on a line, and nothing hates it more than a *Linyphia* spider. They always give that job up at once. So up she went again, and once more the dreadful shadow loomed up, and down she came. This went on until I ended the trouble by putting her where there was no shadow, then she was happy. She has

changed her skin three times since then. There are three ghosts hanging just above my mantelpiece.

I had an awful fright once; it was not the first or last, either; for, knowing that I am keen on winged and other things, people bring in various creatures such as wasps in boxes—match-boxes usually—and leave them in my room. I came home one night, saw a match-box, wished to light my pipe, opened it for a match and dropped it! As I opened it, something leapt out. I chased it. It took books and papers in a stride, it dodged in and out, it tried to take the inkpot, but landed on my sleeve and then fell on the floor. It was night; shadows helped it. All seemed lost and then I breathed on it; it stopped dead and curled up, and I put it back into a match-box. I now tried breathing in my spidery *en masse*, some fell in heaps, others ran faster, but I accelerated the "breeze" and the lot also ran, also curled up. None escape now.

## Becoming Invisible.

If you blow at a *Pholcus* spider, it is very different. A *Pholcus* looks rather like a palm-kernel on remarkably long legs. If you blow at it, it either meanders off on its two-inch and one-inch legs, or it decides to become invisible.

Hanging upside down, holding on to a fine thread with its feet, it shakes itself so rapidly that you can only see eight black specks where its feet hold on to the threads. Then gradually you see a mist appear, and then the spider looms up as the pace slows down.

The mother *Pholcus*, by the way, carries her eggs and her family in her jaws.

I have not much time to tell you something of the love scenes I have seen. I keep my spiders under observation. Some spiders live husband and wife together more or less—more less than more. Still, they do not fight, nor does the lady eat her lover, or husband.

## Surprised the Landlady.

A few nights ago, some of the children did not like the look of mother, so they crawled out of my spidery, some 300 strong. When my landlady came in next morning, she was surprised. It was worse than any elephant—it was awful! You could hardly see her for web: it filled her eyes, mouth, ears, it hung in pleated folds over her nose, it decorated her clothing with festoons. It tied up her bed to my fountain-pen and my boots to my umbrella—long streamers waved from off my typewriter.

By the way, when winter comes, what about the flies? It seems that I am in for a rough time. Five flies per spider per day, when there aren't any, is a bit thick, isn't it?



Tommy (to eminent violinist on a visit to the house): "Do come and look, Mr. Fiddlestick. Harry's making a topping wireless set from your violin."



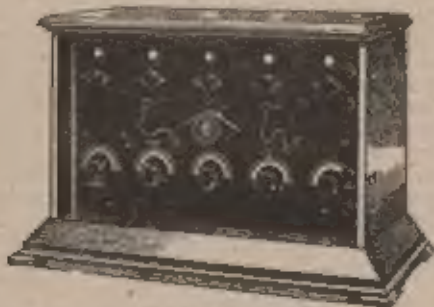


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Two Books especially are suitable for the beginner, *Wireless for All* and *Simplified Wireless*, both by John Scott-Taggart, F.Inst.P. (Editor of "Modern Wireless" and "Wireless Weekly"). These Books should be read together, as they form a complete course on Wireless, giving electrical explanations which can be understood by anyone. Remember the titles, "Wireless for All" (6d., post free 7½d.) and "Simplified Wireless" (1/-, post free 1/1½d.) and get them by any Bookseller.

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## RUSSIAN MUSIC EVENING.

Notes on Next Monday's Programme. By Percy A. Scholes.

### TCHAIKOVSKY—"ROMEO AND JULIET."



MR. PERCY A. SCHOLES.

THIS is one of Tchaikovsky's early works (written in 1869, when he was twenty-nine years old). It is called a "Fantasy-Overture," but is really a "Tone Poem," an attempt to reproduce in music some of the emotions of Shakespeare's play.

The opening (clarinet and bassoon) is a sort of church chant, suggesting Friar Lawrence and the marriage solemnity in his cell. A little later comes some vigorous music suggestive of the fight between the Montagues and Capulets and then a graceful, attractive tune (for arghis, with accompaniment for muted violas) that obviously represents the element of love.

These are three of the main tunes out of which the piece is made. The composer did not label them, as I have done here, but the interpretations given are reasonable, and will probably be approved by most hearers.

Note that the work does not make any attempt to tell the story of the play, but merely strives to represent its spirit.

### MOUSSORGSKY—PERSIAN DANCE (from the Opera "Khovantchina").

Prince Ivan Khovansky, sitting at table in his palace, and oppressed with gloomy forebodings, is interrupted by a messenger, who brings him a letter of warning that he is in great danger. He disbelieves the warning, and to drive it from his mind, calls for his troupe of Persian dancers.

### TCHAIKOVSKY—PIANO CONCERTO, NO. 1.

Poor Tchaikovsky had a crushing disappointment over this work. He wrote it especially for Nicholas Rubinstein (brother of the more famous Anton Rubinstein, and, like him, a very great player). Then he took it to Rubinstein, on Christmas Eve, 1874, and played it to him:—

"I played the first movement. Never a word, never a single remark. . . . Oh, for a single word, for friendly abuse, for anything to break the silence! For God's sake say something! But Rubinstein never opened his lips. He was preparing his thunderbolt."

"Well?" I asked, and rose from the piano. Then a torrent broke from Rubinstein's lips. Gentle at first, gathering volume as it proceeded, and finally bursting into the fury of a Jupiter-Tonans. My concerto was worthless, absolutely unplayable; the passages so broken, so disconnected, so unskillfully written, that they could not even be improved; the work itself was bad, trivial, common; here and there I had stolen from other people; only one or two passages were worth anything; all the rest had better be destroyed or entirely re-written. . . .

It was a censure delivered in such a form that it cut me to the quick. I left the room without a word and went upstairs. I could not have spoken for anger and agitation. Presently Rubinstein came to me and, seeing how upset I was, called me into another room. There he repeated that my concerto was impossible, pointed out many places where it needed to be completely revised, and said if I would suit the concerto to his requirements, he would bring it out at his concert.

"I shall not alter a single note," I replied. "I shall publish the work precisely as it stands." This intention I actually carried out.

Tchaikovsky then removed from the score the dedication to Rubinstein, and replaced it with that of another great pianist who was more appreciative—von Bülow, who was then about to leave for America, and there the concerto had, at Boston, its first performance.

At a later date Nicholas Rubinstein repented, and played the work in public, and Tchaikovsky repented and re-wrote it very considerably. So all ended well!

There are three "movements" or sections.

I. *Quick.* It opens with an introduction. Then comes one of the main tunes of the movement: it begins on piano alone, and can be recognized by its curiously broken character (all divided into little groups of two notes at a time); this is a tune Tchaikovsky borrowed from the blind beggars at a fair. After some time a more gentle tune enters, which can be recognized by the fact that at first it is given to wind instruments alone.

These are the chief tunes, out of which the whole movement (more or less) is made.

II. *Somewhat slower.* This is a brief and very attractive movement, which begins with a graceful tune for flute accompanied by plucked strings. Later appears a quicker passage (beginning on piano alone) which Tchaikovsky took from an old French song, "We must be happy, dance and sing." Lastly, the first tune returns, this time in the piano part accompanied by the strings.

III. *Quick and fiery.* This movement is made out of three chief tunes, all suggesting the spirit of Russian dances.

### TCHAIKOVSKY—NUTCRACKER SUITE.

The suite, which was one of Tchaikovsky's latest works, is taken from a fairy ballet, "The Nutcracker and the Mouse King." It consists of eight pieces—(1) Miniature Overture, (2) March, (3) Dance of the Sugar-Plum Fairy, (4) Trepak (a Russian Dance), (5) Arabian Dance, (6) Chinese Dance, (7) Reed Pipe Dance, (8) Flower Valse.

In the "Dance of the Sugar-Plum Fairy" note the use of the celesta—a sort of tiny piano with metal bars instead of strings. This is its first occurrence in any orchestral score. Tchaikovsky, visiting Paris in 1891, found the instrument (then newly invented), and wrote home to his publishers about it, telling them to keep it a secret, as he meant to be the first to write for it. He certainly found a very happy use for it in this piece.

### RIMSKY-KORSAKOF — PRELUDE AND MARCH from "The Golden Cockerel."

"The Golden Cockerel" is a lively, humorous opera, with a good deal of the Oriental both in libretto and music.

King Dodon is in trouble. His enemies attack him on all sides. An astrologer offers him a golden cockerel, which, whenever danger threatens, will warn him by crowing. He promises to reward the astrologer, eats a good supper and goes to sleep. The cock crows, Dodon awakes, sends off the army in charge of his two sons, and goes to sleep again. The cock crows again, Dodon awakes, and decides he must, after all, go himself to the war. And so on!



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**FELLOWS**

# Comets and Their Story.

A Talk From London. By Dr. A. C. C. Crommelin, F.R.A.S.

THE most striking feature of the heavenly  
corps is the regularity of their move-  
ments, permitting us to forecast their positions  
centuries in advance. There is, however, a  
notable exception to this power of prediction.  
From time to time, a brilliant object with a  
long tail appears, is seen for a few days or weeks,  
to move rapidly across the heavens, and then  
withdraws again into invisibility.

Three apparitions are now received with en-  
thusiasm by astronomers and the public; but  
this has not always been the case. Formerly,  
they caused great terror and apprehension; their  
great size led men to believe that they were  
very near the earth, probably some sort of  
pestilential vapour in the upper air; from  
this it was a natural step to look on them as  
forerunners of plague, famine, and war.

## Newton's Discovery.

There were several stages in the attainment  
of more accurate knowledge about comets.  
The great Danish astronomer, Tycho Brahe,  
compared his cometary observations with those  
made at a distant observatory, and proved that  
they are celestial, not terrestrial objects, being  
much more remote than the moon. Then Sir  
Isaac Newton discovered the law of gravitation  
about two and a half centuries ago, and deduced  
from it that comets travel round the sun in very  
long oval curves, only becoming visible to us  
for a small part of their track lying near the  
sun.

## Accurate Predictions.

He was greatly assisted in this work by Halley:  
who, after much labour, found the paths of all  
the comets that had been observed in the  
preceding two centuries, and proved that what  
appeared to be three of them were really the same  
body returning at intervals of about seventy-six  
years.

It now became quite possible to predict the  
appearance of certain comets; thus Halley's  
comet came back as predicted in 1759, 1835,  
and 1910. Most of us remember the last return;  
the comet presented a grand spectacle, with  
an immense tail, in more southern countries;  
but in England the view was marred by its  
being low down in the twilight. We are able  
to calculate the returns of this comet both  
forward and backward; this has been done for  
a period of two thousand years, and records  
have been found of the comet's appearance at  
almost every return.

## Taking Us by Surprise.

Besides Halley's comet, there are some sixty  
others whose return can be predicted; but  
they are mostly faint, and of little popular  
interest. It is only the really fine comet that  
can be announced beforehand; the others,  
when they come, take us by surprise; their  
periods are, for the most part, so long that  
they have not been seen since the dawn of  
exact history.

The last comet of great splendour that was  
visible in this country appeared in the autumn  
of 1832. It was remarkable for the very close  
approach that it made to the sun, the distance  
being half a million miles. At that time it  
shone so brightly that it could be seen with  
ease in full sunshine; its tail was a hundred  
million miles long, and remarkably straight.

Another fine comet, known as Donati's,  
appeared in 1858; its tail was beautifully  
curved like a scimitar; it passed over the  
bright star Arcturus, which shone undimmed  
through hundreds of thousands of miles of  
cometary matter.

Another very grand comet appeared in 1811,  
at the time of Napoleon's Russian campaign.  
This had a tail 100 million miles long, and a  
very bright head, which was the more remark-  
able because the comet was outside the earth's  
orbit, and did not approach close to the sun. It  
takes some 3,000 years to go round the sun;  
the periods of some comets are longer still, and  
they go out into space to some thirty times  
the distance of Neptune, the furthest known  
planet. I have estimated that the total number  
of comets can hardly be less than an eighth of a  
million.

## Travelling Stones.

It was found in the last century that there is  
a very close connection between comets and  
shooting-stars; these are lumps of stone or  
metal that are travelling round the sun in long  
oval paths like the comets. When they enter  
the earth's atmosphere, friction, produced by  
their speed of several miles per second, causes  
them to glow. Most of them are burnt to dust  
in the upper air, but sometimes they descend  
to earth. Some lumps of this kind can be seen  
in the Natural History Museum. Chemists  
have examined these lumps, and find that they  
contain a great deal of gas, chiefly hydrogen  
and its compounds.

## Meteor Showers.

The belief now is that the head of a comet  
consists of a swarm of multitudes of these  
meteoric masses; the paths of many of the well-  
known meteor showers, such as the November  
shower from the sickle of Leo, and the August  
shower, known as the Tears of St. Lawrence, were  
found to show a perfect agreement with the  
paths of certain comets. The conclusion is  
that the swarm of meteors that forms a  
comet's head is gradually scattered, under the  
disturbances produced by the sun and the  
planets, so as to leave a long trail of meteoric  
debris in the wake of the comet. A meteor  
shower takes place when the earth traverses  
one of these trails; and as they are very  
numerous, we get several showers every year.

## The Sun's Repulsion.

The meteoric constitution of a comet's head  
also gives us an explanation of the formation  
of the tail. We have seen that meteoric lumps  
contain much gas; on approaching the sun, its  
heat draws out this gas, which forms a cloud  
round the comet's head. A violent repulsive  
force from the sun then acts on the gas, driving it  
with great speed away from the sun. This force  
does not disturb the big lumps forming the  
comet's head, but only the finely divided matter  
in the tail. A comet's tail is not attached to  
it like an animal's tail; a better analogy is the  
jet of steam and vapour from the funnel of a loco-  
motive, which is continually dissipated and  
renewed. The tail matter does not return to  
the head, but is lost in space.

It is well to remember that when a comet  
is leaving the sun, it goes tail first. This is  
contrary to popular imagination, which pictures  
the tail as being left behind, like the tail of a  
rocket, but there is no analogy between them,  
in spite of a similar appearance.

As to the origin of comets, nothing certain is  
known. My own view is that a few of them arise  
from matter erupted from the sun, others from  
similar eruptions from the planets, especially  
Jupiter, which appears to be still in a very  
heated state. The remainder are, perhaps,  
detached fragments of the great cosmical cloud  
of dust and gas which is believed to have been  
the primitive form of the planetary system.



# PEOPLE IN THE PROGRAMMES—COSSIP ABOUT ARTISTES & OTHERS.

## A Clever Violinist.



MISS ELEANOR COWELL.

**MISS ELEANOR COWELL, L.R.A.M.**, who broadcasts from Glasgow, has had a very successful musical career, having commenced the violin at the age of eight. A year or two later she won three first prizes in Fife and Forth open competitions, and also won the W. Richter scholarship at the Leicester and County College of Music. She has performed a considerable

amount of solo work on the concert platform, as well as chamber music.

As a child Miss Cowell practised fairly religiously, but one day a little friend called and asked how long she had to play. On being told one hour, she said: "Well, hurry!" Thereupon, she played all her studies "presto," thinking the hour would also go "presto."

During her next lesson her foreign music-master said: "Ty vill you not go slow to make haste?"

## Hard on the Artists.

**MR. JAN WIEN**, the pianist, who broadcasts from Glasgow Station, and who is well known for his fine rendering of high-class music, relates a good story concerning one of his appearances at a concert.

"I was playing at a club concert," he says, "when one of its members approached me and said: 'Well, Mr. Wien, what nice nigger melodies are you playing for us this evening?'"

"I felt rather uncomfortable at the remark. Preferring not to waste time with this gentleman, I handed him a programme of my solos for that evening, which included 'Melodie in F' (*Rubinstein*), 'Marche Hongroise' (*Konczak*), 'Husarenritt' (*Spydler*), and 'Menuet' (*Debussy*)."

"However, that evidently did not satisfy him. When I had finished my solos, he again came forward. He said he quite liked the numbers I had rendered, particularly the 'Menuet.' 'The last one,' he added, 'was a very nice nigger tune, but it would have sounded much better had you sung with it.'"

"I nearly collapsed!"

## His First Appearance.

**FIRST** appearances on the stage are often the cause of amusing incidents. Mr. Jay Kaye, the comedian, has been telling about his debut at the tender age of six.

"I had been engaged," he says, "to play the part of a mouse in the pantomime *Dick Whittington* at Drury Lane Theatre. I was placed on the stage before the curtain went up, and had to make an exit at a cue, but, unfortunately, I began to cry and was afraid to move."

"Eventually, the cat pounced upon me, and in this way I was got off. My feelings regarding the stage at that time were far from funny."

## The Cart Before the Horse.

**THE** well-known singer, Mr. Leo Thistlethwaite, who broadcasts from Manchester Station, was once playing in the Hallé Orchestra in a provincial town when the local conductor became so flustered and nervous that he got altogether lost.

During the pause which followed, the leader of the orchestra turned round to him and gravely remarked: "With us, Mr. Conductor, please!"

## A Matter of Money.



Photo: Foxton and Benfield. JUNE.

**ONE** of the most talented and charming of our younger actresses is June, who plays the leading rôle in *Little Nellie Kelly* at the New Oxford Theatre. On December 13th and 14th she is to take part in a broadcast performance of this piece under the auspices of the B.B.C.

June is very fond of humorous stories, and she relates a particularly good one as follows: In a town in America the local judge was also the cashier at the bank. One day, a man came in and presented a cheque that he wanted cashed. The judge was not satisfied as to the man's identity and declined absolutely to hand over the money.

"But, judge," said the visitor, "I've known you hang men on no better evidence than this."

"Very likely," replied the judge, "but when it comes to a matter of money, we've got to be careful."

## He Couldn't Understand It!



Photo: Foxton and Benfield. MISS ANITA ELSON.

**ANOTHER** great success is scored in *Little Nellie Kelly* by Miss Anita Elson. Miss Elson is fond of relating a funny anecdote about an old-time comedian who had a great idea of his own importance. One day he met a friend to whom he remarked: "Old So-and-so had a bad time last night. In fact, the audience hissed him right off the stage."

"Then I went on, and the audience gave a fine reception to my first song; but when I was half-way through the second, I'm blessed if they didn't start hissing old So-and-so again!"

## The Reason.



MR. RALPH WHITEHEAD.

**MR. RALPH WHITEHEAD'S** clever performance in *Little Nellie Kelly* has made him extremely popular with his audiences. One of Mr. Whitehead's best stories concerns a taxi. A man took a taxi to his home in the suburbs, and, on alighting at his destination, was astonished at the big fare.

"Why," he exclaimed, "you are charging me for four miles: but the distance is only two and a half miles!"

"It is as a rule, sir," replied the driver, "but, you see, we skidded such a lot!"

## A Cute Answer.

**A**N excellent child story is told by Miss Nora Delmar, the popular singer. Her little niece was asked by the schoolmistress where elephants were usually found.

The wee girl hesitated a moment, and then replied, in a firm voice, and with great dignity: "The elephant is such a large animal that it is very seldom lost."

## A Singer from New Zealand.

**A** PARTICULAR favourite with listeners is Miss Catherine Aulsebrook. This brilliant singer is a native of New Zealand; but she came to England at an early age and studied under Randegger, Sir Charles Santley, and Sir Henry Wood. She has sung many parts in operas, oratorios, etc., and is always sure of a hearty reception.



Photo: "Kamara." MISS CATHERINE AULSEBROOK.

During the war Miss Aulsebrook was specially chosen to sing in London at the Eagle Hut for Admiral Sims, when that world-famous American sailor visited this country.

## No Wonder!

**MISS B. JENKINS**, who has sung successfully from the Aberdeen Station, commenced her studies in London, where she was for five years under Mr. A. Thompson, F.R.A.M., at the Royal Academy of Music, and Mr. Gordon Clither, of the Guildhall School of Music, and she has performed at several London concerts, including the Gresham College, for Sir Frederick Bridge.

A discussion once took place between Miss Jenkins and a friend upon the subject of enunciation, when her friend declared that she considered the enunciation of Miss Jenkins to be perfect, concluding her remarks by saying that she understood every word she said.

Another friend was told of the fact that Miss Jenkins's enunciation was perfect, and she decided to go and hear for herself. Her report, however, was not exactly praiseworthy, for she exclaimed that she simply could not understand a single word that was sung. Miss Jenkins was informed of this, and she told her listener that no wonder she could not understand a single word, for she had been singing in Italian!

## An Irish Violinist.

**MRS. J. G. BURNETT**, who is a violinist and well known to the people of Aberdeen, has broadcast successfully from the Aberdeen Station, and has been greatly appreciated by the many listeners.

She hails from the north of Ireland, where she commenced her studies under great difficulties, having to drive sixteen miles to her weekly lesson at Armagh. She entered the Royal Irish Academy at the age of twelve, and was placed under Signor Guido Papini, and was successful, within two years, in gaining the Gold Medal for violin playing.

Mrs. Burnett is an upholder of the broadening influence of foreign musical life, she herself having studied before and after her marriage at the Royal Dresden Conservatorium (where she gained the Prize Diploma, the highest award of the Institute), and for a year at the Budapest Meisterschule, under the celebrated Professor Jeno Hubay. She left there less than a month before the outbreak of hostilities.

## A Little Mixed.

**SHE** was once playing "La Folia Variations," by Corelli, and had just finished when she was addressed by a lady who asked the title of the music she had been playing and the composer's name. On being told the names of the piece and the composer, the lady replied: "Oh, yes, I know; dear Marie Corelli!"



# WIRELESS PROGRAMME—SUNDAY (Dec. 9th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

## LONDON.

ORGAN RECITAL  
at the Armitage Hall,  
Great Portland Street.  
S.B. to all Stations.

Solo Organ, H. V. SPANNER, Mus. Bac.,  
F.R.C.O., L.R.A.M.

- 3.0.—Military March ..... Schubert  
Intermezzo in D Flat ..... Hoffmann  
"War March of the Priests" ..... Mendelssohn  
DOROTHY COWPER (Soprano).  
"Who'll Buy My Lavender?" ..... German  
"The Rain Fairy" ..... Arundell  
"Keep on Hopin'" ..... Maxwell  
BEATRICE EVELINE (Solo Cello).  
Rondo ..... Buscherini  
Cradle Song ..... Alicia Scott  
Scherzo ..... Godard  
GEORGE PARKER (Baritone).  
"The Odd Plant Show" ..... Ballison Haynes  
"The Camel's Hump" ..... German  
"Mr. Male" ..... Martin Shaw

## ORGAN.

- Overture, "Tannhäuser" ..... Wagner  
Prayer in F ..... Guilman  
Grand Chœur in D ..... Guilman  
DOROTHY COWPER.  
"A Happy Summer Song" ..... Kahn  
"The Cuckoo" ..... Lisa Lehmann  
"Wake Up" ..... Phillips  
BEATRICE EVELINE.  
Celtic Lament ..... Foulds  
Nocturne and Roundelay ..... Arnold Truett  
GEORGE PARKER.  
"The Pilgrims" ..... C. V. Stanford  
"A Soft Day" ..... C. V. Stanford  
"Simon the Cellarer" ..... Hutton

## ORGAN.

- Introduction to Act III. and Brail  
Chorus ("Lehngria") ..... Wagner  
"Finlandia" ..... Sibelius

5.0.—Close down.

Announcer: R. F. Palmer.

## SUNDAY EVENING.

- 8.30.  
WILLIAM ANDERSON (of the B.N.O.C.)  
(Bass).  
"Honour and Arms" ("Samson") ..... Handel  
Hymn, "For Ever With the Lord"  
3.40.—THE REV. J. H. RITSON, M.A., D.D.,  
of the British and Foreign Bible Society.  
Religious Address.  
Hymn, "Sweet Saviour, Bless Us"  
9.0.  
BAND OF HIS MAJESTY'S ROYAL  
AIR FORCE.  
By Permission of the Air Council.  
(Conductor, FLIGHT-LIEUT. J. AMERS.)  
March, "The Iron Duke" ..... Leo Stanley  
Overture, "The Merry Wives of Windsor" ..... Nicolai  
Cornet Solo, "Down in the Forest" ..... Sir Landon Ronald, arr. Amers  
Soloist, Corp. G. Regan, D.C.M.  
Suite, "Atlantis" ("The Lost Continent") ..... Safranek  
"In a Persian Market" ..... Kettley  
Hungarian Dances, Nos. 5 and 6 ..... Brahms  
William Anderson.  
"The Village Blacksmith" ..... Weiss  
"Yeomen of England" ..... German  
10.0.—TIME SIGNAL, GENERAL NEWS  
BULLETIN. S.B. to other Stations.  
Local News and Weather Forecast.  
Band of H.M. Royal Air Force.  
"Simple Aveu" ..... Thoiné  
Solo Euphonium, Musician J. Wilson.  
Melodica from "Sally"  
10.30.—Close down.

Announcer: A. R. Burrows.

## BIRMINGHAM.

- 3.0-5.0.—Organ Recital. S.B. from London.  
8.30.  
March from "Tannhäuser" ..... Wagner  
8.40.—REV. D. P. CRICK, Parish Church,  
Wednesbury: Religious Address.  
8.55. STATION REPERTORY CHORUS.  
Hymn, "Nearer, My God, to Thee"  
"What are These?" ..... Station.  
9.5. ORCHESTRA.  
Overture, "Raymond" ..... Thomas  
9.30. NELLIE DEMPSTER (Soprano).  
"Gloria" ..... Vecchi  
"There is a Green Hill" ..... Gounod  
9.30. Orchestra.  
Selection, "Les Préludes" ..... Liszt  
Suite, "Dance of Hours" ..... Ponchielli  
Intermezzo, "Arlene Florentine" ..... Mazza  
10.0.—NEWS. S.B. from London.  
Local News and Weather Forecast.  
10.15.—Close down.  
Announcer: H. Cussey.

## BOURNEMOUTH.

- 3.0-5.0.—Organ Recital. S.B. from London.  
8.30.—THE REV. J. D. JONES, M.A., D.D.,  
Richmond Hill Congregational Church. Religious  
Address.  
8.45.—THE RICHMOND HILL CONGREGA-  
TIONAL CHURCH CHOIR.  
Conductor, Eues Watkins, F.R.C.O., A.R.C.M.  
Hymn, "All Hail the Power" ..... Dinkens  
8.50.—REGINALD S. MOUNT'S STRING  
QUARTETTE.  
1st Movement from Quartette in F. .... Beethoven  
Presto from Quartette ..... Schubert  
9.0. Reginald S. Mount (Solo Violin).  
(Accompanied by Arthur Marston, A.R.C.O.)  
"Träumerei" ..... Schumann  
9.5. Quintette for Piano and Strings.  
"Ave Maria" ..... Schubert  
9.10. Chœur.  
Anthem, "Let All the World" ..... Tertius Noble  
9.15.—THOMAS E. ILLINGWORTH (Solo  
Cello).  
"Mélodie Romantique" ..... Stern  
9.25. Chœur.  
Chorus, "The Lord is My Light" ..... Horatio Parker  
9.30. String Quartette.  
1st and 3rd Movements from Quartette in D  
Haydn  
Quintette for Piano and Strings.  
Serenade ..... Tosti  
Quartette.  
2nd and 4th Movements from Quartette in D  
Haydn  
10.0.—NEWS. S.B. from London.  
Local News and Weather Forecast.  
10.15.—Close down.  
Announcer: Bertram Fryer.

## CARDIFF.

- 3.0-5.0.—Organ Recital. S.B. from London.  
8.15.—KOMILLY BOYS' CHOIR.  
Hymn, "If I Were a Beautiful Twinkling  
Star" (Tune, "Starlight") ..... N. Rymer  
Part Song, "The Angelus" ..... Wallace  
REV. T. W. WELCH, Rector of Barry.  
Religious Address.  
Hymn, "I Love the Holy Angels" (Tune,  
"Aurelia") ..... Wesley

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GLASGOW (5SC) . . . . .	415 "
MANCHESTER (2ZY) . . . . .	370 "
NEWCASTLE (5NO) . . . . .	400 "

## Edvard Grieg Programme.

- Solo Pianoforte, VERA MCCOMB THOMAS.  
Vocalist, CICELY FARRAR.  
Conductor, OLIVER RAYMOND.  
8.35.—Introductory Chat.  
8.45.—I. Overture: "In Autumn."  
II. Pianoforte Solo: (a) Prelude and (b)  
Gavotte (from the "Holberg" Suite);  
(c) "To the Spring."  
III. Two Elegiac Melodies for Strings: (a)  
"Heart Wounds"; (b) "The Last Spring."  
IV. Songs: (a) "The Swan"; (b) "I Love  
Thee"; (c) From Monte Piccio.  
V. Pianoforte Concerto in A Minor (two  
movements): (b) Adagio; (c) Allegro,  
presto, maestoso.  
VI. Suite No. 1, "Peer Gynt": (a) "Morn-  
ing"; (b) "The Death of Ase"; (c)  
"Anitra's Dance"; (d) "In the Hall of  
the Mountain King."  
The National Anthem.  
NEWS BULLETIN.  
Announcer: A. Corbett-Smith.

## MANCHESTER.

- 3.0-5.0.—Organ Recital. S.B. from London.  
8.0.—S. G. HONEY, Talk to Young People.  
8.30. Hymn.  
CANON SHIMWELL on "The Coming Con-  
ference of Christian Politics and Economics  
of Citizenship."  
Hymn.  
8.45. SIDNEY WRIGHT (Solo Violoncello).  
(a) Largo from Sonata ..... Chopin  
(b) Allegro appassionato ..... Saint-Saens  
BEATRICE MIRANDA, of the B.N.O.C.  
(Soprano).  
(a) "A Feast of Lanterns" ..... Barlock  
(b) "By the Waters of Minnetonka" ..... Lawrence  
JOSEPH FARRINGTON, of the B.N.O.C.  
(Bass).  
(a) "Song of Pan" ..... Bach  
(b) "I Bago, I Mell."  
Aria, "Oh, Rindier Than the Cherry" Handel  
Sidney Wright.  
(a) Romance ..... Carl Matys  
(b) Dance Hollandaise ..... Dukker  
Beatrice Miranda.  
Scena and Ballata ("Pagliacci") ..... Leoncavallo  
Joseph Farrington.  
(a) "Bigh Nu More, Ladies" ..... Aiken  
(b) "In Summer Time on Bredon" ..... Graham Peel  
(c) "I'm a Rooster" ..... Mendelssohn  
10.0.—NEWS. S.B. from London.  
Local News and Weather Forecast.  
10.15.—Close down.  
Announcer: Victor Smythe.

## NEWCASTLE.

- 3.0-5.0.—Organ Recital. S.B. from London.  
8.30.—CONSTANCE WILLIS, of the B.N.O.C.  
(Contralto).  
(a) "The Unknown Land" ..... Day  
(b) "The Sandman" ..... Brahms  
8.40. LAMBERT HARVEY (Tenor).  
Hymn, "Lead Us, Heavenly Father"  
8.45.—THE REV. A. THOMAS. Religious  
Address.  
9.0. Constance Willis.  
Hymn, "Hark! Hark, My Soul"  
9.5. Lambert Harvey.  
Rec., "Deeper and Deeper Still" ..... Handel  
Air, "Wait For Angels" .....  
9.15. G. VAN HEE (Solo Cello).  
"Melodie" ..... Schumann  
"Schumacher" ..... Schumann  
9.25. Constance Willis.  
(a) "How Pines Grow" ..... Torres  
(b) "A Little Cenn's Prayer" ..... Hope  
9.35. Lambert Harvey.  
(a) "Where'er You Walk" ..... Handel  
(b) "Oh, It's Quiet Down Here."  
9.45. G. Van Hee.  
"Prelude" ..... Massenet  
10.0.—NEWS. S.B. from London.  
Local News and Weather Forecast.  
10.15.—Close down.  
Announcer: C. K. Parsons.





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# WIRELESS PROGRAMME—MONDAY (Dec. 10th.)

The letters "S.B." printed in Italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

## LONDON

11.30-12.30.—Concert: The Wireless Trio and Effie Armour (Solo Violin).  
 5.0.—WOMEN'S HOUR, Ariel's Society Gossip. Story, "Girl," by O. Henry.  
 5.30.—CHILDREN'S STORIES: "Babo, a Cold in the Head and an Elephant," by E. W. Lewis. "Jack Hardy," Chap. 12, Part 1, by Herbert Strang.  
 6.15.—Boys' Brigade News.  
 6.25-7.0.—Interval.  
 7.0.—TIME SIGNAL, 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.  
 JOHN STRACHEY (the B.B.C. Literary Critic): "Weekly Book Talk," S.B. to all Stations.  
 Local News and Weather Forecast.

## 7.30.—Russian Composers' Programme.

S.B. to other Stations.  
 Augmented Orchestra.  
 Conducted by PERCY PITT.  
 Overture, "Romeo and Juliet" Tchaikovsky  
 Persian Dance, "Khovanshchina" Mussorgsky  
 THELMA PETERSEN (Soprano).  
 Aria, "Joan of Arc" . . . . . Tchaikovsky  
 Orchestra.  
 Concerto in B Flat Minor for Piano Tchaikovsky  
 (Solo Pianoforte, JOHN PAUER).  
 Suite, "Casse Noisette" . . . . . Tchaikovsky  
 Thelma Petersen.  
 "The Soldier's Wife" . . . . . Rachmaninoff  
 "Lilacs" . . . . . Rachmaninoff  
 "The Dreary Stoppel" . . . . . Grieg  
 8.10.—LT. COL. N. HOWARD MUMMERY, M.R.C.S., L.R.C.P. (Medical Director of the Federation of Medical and Allied Services), on "Health Problems." S.B. to other Stations.  
 9.30.—TIME SIGNAL, 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.  
 Local News and Weather Forecast.  
 9.45.—Orchestra.  
 Prelude and March from "The Golden Cockerel" . . . . . Rimsky Korsakov  
 John Pauer.  
 Three Preludes . . . . . Bachmannoff  
 1. G Minor. 2. D Minor. 3. C Sharp Minor.  
 Orchestra.  
 Value, "Eugene Onegin" . . . . . Tchaikovsky  
 10.30.—Close down.  
 Announcer: B. F. Palmer.

## BIRMINGHAM

3.30-4.30.—Concert: Harold Casey in a Song Recital.  
 5.0.—WOMEN'S CORNER.  
 5.30.—Agricultural Weather Forecast.  
 KIDDIES' CORNER.  
 5.45.—Boys' Brigade News.  
 7.0.—NEWS. S.B. from London.  
 JOHN STRACHEY, S.B. from London.  
 Local News and Weather Forecast.  
 7.30.—RUSSIAN COMPOSERS' PROGRAMME. S.B. from London.  
 8.10.—LT. COL. N. HOWARD MUMMERY, S.B. from London.  
 9.30.—NEWS. S.B. from London.  
 9.45.—RUSSIAN COMPOSERS' PROGRAMME (Contd.). S.B. from London.  
 10.30.—Close down.  
 Announcer: H. Casey.

## BOURNEMOUTH

3.45.—Concert: Arthur S. Tellow, L.R.A.M. (Solo Piano), George Lyndon (Solo Banjo).  
 4.45.—WOMEN'S HOUR.  
 5.15.—KIDDIES' HOUR: Songs and Stories by Uncle Jack, Jumbo, and Rob.  
 6.0.—Boys' Brigade News.  
 6.15.—Scholars' Half Hour: "Town Life 200 Years Ago," by Miss M. R. Dacombe, M.A.  
 7.0.—NEWS. S.B. from London.  
 JOHN STRACHEY, S.B. from London.  
 Local News and Weather Forecast.  
 7.30.—RUSSIAN COMPOSERS' PROGRAMME. S.B. from London.  
 8.10.—LT. COL. N. HOWARD MUMMERY, S.B. from London.  
 9.30.—NEWS. S.B. from London.  
 9.45.—RUSSIAN COMPOSERS' PROGRAMME (Contd.). S.B. from London.  
 10.30.—Close down.  
 Announcer: Ian Olyphant.

## CARDIFF

3.30-4.30.—Fallman and his Orchestra relayed from the Capitol Cinema.  
 5.0.—"SWA'S" "FIVE O'CLOCKS." "Mr. Everyman," Talks to Women, Vocal and Instrumental Artists, the Station Orchestra.  
 Weather Forecast.  
 5.45.—THE HOUR OF THE "KIDDIE WINKS."  
 6.45.—Boys' Brigade News.  
 7.0.—NEWS. S.B. from London.  
 JOHN STRACHEY, S.B. from London.  
 Local News.

BAND OF THE GLAMORGAN ROYAL GARRISON ARTILLERY (L.A.).  
 By kind permission of Major A. P. Carey Thomas, T.D., J.P.

Conductor, T. J. O'LEARY.  
 Vocalist, TALBOT JONES (Tenor).  
 7.30.—March, "Militaire" (Gounod); Overture, "Ivan" (Conservatory).  
 7.45.—Songs, (a) "Go Lovely Rose" (Roger Quilter); (b) "Untid" (Coleridge-Taylor).  
 7.55.—Selection, "I Pughlacci" (Leoncavallo); Concert Value, "Toujours ou Jamais" (Waldteufel).  
 8.25.—Songs, (a) "Sometimes With Deep Regret" (Lambert); (b) "How Shall I Sing to You, Sweet?" (Sanderson).  
 8.35.—(a) "Demande et Reponse" (Coleridge-Taylor); (b) "La Tarantelle Festivante" (Coleridge-Taylor); Suite, "Three Nelli Gwyn Dances" (German).  
 8.55.—MR. HOWARD COATH: Chat on "Income-Tax Down-to-Date."  
 9.5.—Songs, (a) "Dolorosa" (Phillips); (b) "Where My Caravan Has Rested" (Lohr).  
 9.15.—Selection, "The Count of Luxembourg" (Lohr).  
 9.30.—NEWS. S.B. from London.  
 Local News and Weather Forecast.  
 9.45.—Dance Music.  
 10.15.—Close Down.  
 Announcer: L. B. Page.

## MANCHESTER

3.30-4.30.—Concert by the "22Y" Orchestra.  
 5.0.—MAINLY FEMININE. C. Pollard Crowther will speak on "Things Japanese."  
 5.25.—Farmers' Weather Forecast.  
 5.30.—CHILDREN'S HOUR. Uncle C. Pollard Crowther and a Japanese Fairy Tale.  
 6.30.—Boys' Brigade News.  
 6.35.—FRANCIS J. STAFFORD, M.A., M.Ed., French Talk.  
 6.45.—C. POLLARD CROWTHER on "Photography."  
 7.0.—NEWS. S.B. from London.  
 JOHN STRACHEY, S.B. from London.  
 Local News and Weather Forecast.  
 7.30.—RUSSIAN COMPOSERS' PROGRAMME. S.B. from London.  
 8.10.—LT. COL. N. HOWARD MUMMERY, S.B. from London.  
 9.30.—NEWS. S.B. from London.  
 9.45.—RUSSIAN COMPOSERS' PROGRAMME (Continued). S.B. from London.  
 10.30.—Close down.  
 Announcer: S. G. Honey.  
 (Continued on page 395.)

## ELLEN TERRY, CLARICE MAYNE AND GEORGE ROBEY.

A chat about Christmas. By the Editor of "Tit-Bits."

HULLO, Everybody! *Tit-Bits*, the first paper of its kind, born forty-two years ago, has long been a national institution; but it is more especially at Christmas-time that *Tit-Bits* plays a great part in a million British homes. The Christmas Number of *Tit-Bits* will be on sale on Monday.

It is said that the British Christmas was invented by Charles Dickens; if this is so, the founder of *Tit-Bits*, Sir George Newnes, did as much as any man to keep the flag of Dickens flying at Christmas-time; and this Christmas, just as much as during the early years of *Tit-Bits*, we of the House of Newnes have done our best to make the Christmas Number of the premier home journal one that will play a jolly part, with young and old, around the Christmas fireside and the festive board.

It never does for an editor to suffer from false modesty, and therefore I am going to make an apology for devoting the rest of this valuable space to a list of some of the main features of next Monday's Christmas Number of *Tit-Bits*.

Miss Ellen Terry contributes a fascinating article on her memories of other Christmas Days. A contribution by Miss Clarice Mayne, the popular pantomime artist and variety "star," takes the form of a charming complete love story, called "Little White Rabbit"—a story of Christmas and the stage. Mr. George Robey (who contributes weekly to *Tit-Bits*), writes a screamingly funny article in the Christmas Number, called "That Kissing Game."

Christmas Eve is the time for "creaky-crawly" reading, and for those who love to be thrilled by the weird, Mr. Elliott O'Donnell tells about Christmas ghosts he has actually met. "Mystery, Magic, and Mirth" is the title of a two-page feature containing simple tricks and games for merry Christmas parties.

On another page famous people contribute their funniest limoricks. Among other well-known contributors of articles and stories are F. W. Thomas, Ashley Starnes, Inglis Allen, W. Harold Thomson, Maurice Lane-Korvett, Walter E. Grogan, and A. B. Cox.—[ADVT.]

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*The Prime Minister of Newfoundland  
writes to the Marconi Company :*

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(Signed) W. R. WARREN.

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# WIRELESS PROGRAMME—TUESDAY (Dec. 11th)

The letters "S.B." printed in Italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

## 11.30-12.30

Concert. Wireless Tri and David Jenkins (Bass).  
 11.30-12.30. WOMEN'S HOUR. "Decorating the Dinner Table," by Mrs. Gordon Stables. "A Nursery Chat," by the House Physician of a London Hospital.  
 12.30-1. CHILDREN'S STORIES. Aunt Priscilla. "How to Organize a Picnic." John Hope. Follows. Ra. was Talk.

1.15-1.30. GENERAL NEWS.  
 1.30-1.45. MR. A. E. BAWTREE FRP. (the well known authority on the subject) will talk about "Banquets."  
 1.45-2. THE MEROBYLL QUARTETTE. MARJORIE MCKEYLL. Pianoforte. BESSIE BAWLINS. Violon. RAYMOND J. VIOLE. Violon. EMMIE DOEHARTE. Pianoforte. Quartette (G. Major).  
 2.00-2.15. GEORGE HOWE AND ELIZABETH POLLOCK.

2.15-2.30. Situations of London Actors and Actresses. THE ALDWYCH SINGERS.  
 "After Many a Dusty Mile." "It's Oh to be a Wud Wind." "My Little Pretty One." S. E. Lavin.  
 2.30-2.45. Hold Turpin. (Humorous Part Song) Bridge. PHILLIP WILSON (Tenor).  
 2.45-3. Chat on the Music in the Reigns of Queen Elizabeth and James I., with the following Contributions:  
 "Leave is Not Blind" (Michael Occident, 1595); "I Saw My Lady Weep" (John Dowland, 1600); "When Laura Smiles" (Philip Rosseter, 1601); "Love's God is a Boy" (Robert Jones, 1601); "Flora" (Thomas Greaves, 1604); "Sweet, if You Like and Love Me Still" (Robert Jones, 1608); "O Eyes, O Mortal Stars" (Alfred Percival, 1609); "Shall a Frown or Angry Eye?" (William Corneille, 1610); from "English Ayres (1588-1612)," transcribed and edited by Peter Warlock and Philip Wilson.

The Merobyll Quartette.  
 Two Movements from Pianoforte Quartette, 1. Flat Major, Opus 87 (Debussy). Lento—Alegro ma non troppo.

The Aldwych Singers.  
 The Hen and the Corp. Humorous Part Song.  
 The Banks of Allan Water. Old English Melody.

"Dance of the Gnomes." Sweet and Low.

3.00-3.15. THE SIGNAL AND GENERAL NEWS BULLETIN. S.B. to all Stations.  
 Local News and Weather Forecast.

3.15-3.30. ANTHONY B. BROWN. Oration. Lecturer to the National Portrait Gallery, on "The History and Meaning of Modern Painting Movements." S.B. to Cardiff.

3.30-3.45. THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. Relayed from the Savoy Hotel. S.B. to other Stations.

3.45-4. Close down.  
 Announcer: J. S. Dolgan.

## 4.30-5.30

Paul Rimmer's Orchestra relayed from Lazzell Picture House.  
 Ronald Pearson (Solo Piano). First Performance of the "Petite Suite" (Pearson).

5.00-5.15. WOMEN'S CORNER.  
 Local News and Weather Forecast.

5.15-5.30. NEWS. S.B. from London.  
 Local News and Weather Forecast.

5.30-5.45. JOSEPH FARRINGTON of the B.N.O.C. (Horn).  
 "Song of Pan." "Mel." "I Burn." "O brother Thane the Cherey." Handel.

5.45-6. BEATRICE MIRANDA of the B.N.O.C. (Horn).  
 "Scenes and Ballads from 'I Pagliacci'."

6.00-6.15. OLIVIA N. R. (Mellon).  
 Secretary of the Radio Society. "Hints to Beginners."

6.15-6.30. Beatrice Miranda.  
 "Feast of Lancers." "By the Waters of Minnetonka." Dantock.

6.30-6.45. Joseph Farrington.  
 "A Ballymore Ballad." "In Summer Time on Freedom." "I'm a Ringer." Mendelssohn.

6.45-7. THE KALAMAZOO PLAYERS will produce a Humorous Play entitled "The Quarrel" (arr. H. W. London).

7.00-7.15. NEWS. S.B. from London.  
 Local News and Weather Forecast.

7.15-7.30. LILITH PHILIPS (Solo Violin).  
 "Mozart's Humoresque." "Hungarian Rhapsody." "Bolero."

7.30-7.45. THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. S.B. from London.

7.45-8. Close down.  
 Announcer: Joseph Lewis.

## 8.00-9.00

8.00-8.15. WOMEN'S HOUR.  
 8.15-8.30. KIDDIES' HOUR.

8.30-8.45. Scholars Half Hour. Talk on "Music" by Hadley Warkins.

8.45-9.00. NEWS. S.B. from London.  
 9.00-9.15. J. C. B. CARTER, B.A. W. J. Lark and the Works.

9.15-9.30. Local News and Weather Forecast.

## A Night of Memories.

9.30-9.45. ORCHESTRA.  
 Conductor, Capt. W. A. Featherstone.

9.45-10. WINIFRED ASCOTT (Soprano).  
 "Where the Bee Sucks." "Cherry Ripe."

10.00-10.15. Selection, "Les Cloches de Corneville." Planquette.

10.15-10.30. MARJORIE SCOON (Contralto).  
 EDWARD HILL (Baritone).

"Toy Duet" ("The Gnomes"). "Tell Me, Pretty Maiden." Smetana.

10.30-10.45. Winifred Ascott.  
 "When the Heart is Young." "Comin' Thro' the Rye."

10.45-11. Selection, "Dorothy." "Edward Hill."

(a) "Jack's the Boy" ("The Gnomes") Jones.  
 (b) "The Floral Dance." Mow.

11.00-11.15. NEWS. S.B. from London.  
 Local News and Weather Forecast.

11.15-11.30. Selection, "San Toy." Marjorie Scoon and Edward Hill.

11.30-11.45. "Love's Old Sweet Song." Orchestra.

11.45-12.00. Close down.  
 Announcer: W. R. Keene.

## 12.00-1.00

12.00-12.15. Orchestra and its Orchestra relayed from Lazzell Picture House.

12.15-1.00. "DAS FRAU O'CLOCKS." "Mr. Everyman." Talks to Women, Vocal and Instrumental Artists, the Station Orchestra.

7.0. NEWS. S.B. from London.

7.15. MR. R. CHALDREY. "The R.H.S. Chat on 'Gardening'."

## Literary Night.

7.30-7.45. Conducted with a critical comment by MR. S. P. B. MAIR.

THE ROMANTIC REVIVAL OF ENGLISH POETRY. "Ranting and Ranting" in illustration by KATE SAWLE and CYRIL ESTOUR.

7.45-8.00. WILFRED PARTER. "The will and the words of the period."

8.00-8.15. NEWS. S.B. from London.  
 Local News and Weather Forecast.

8.15-8.30. MR. ANTHONY BEATRICE. S.B. from London.

8.30-8.45. THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. S.B. from London.

8.45-9.00. Close down.  
 Announcer: W. N. S.

## 9.00-10.00

9.00-9.15. Concert. Film (Goodfellow (Mistress Soprano), Arthur Davies (Tenor), Arthur Yates (Bass), Jack Bowden (Dancer, Euter-tor).

9.15-9.30. MAINLY FEMININE.  
 9.30-9.45. CHILDREN'S HOUR.

9.45-10.00. Orchestra. Selection. "The Music of the Night." NEWS. S.B. from London.

10.00-10.15. Local News and Weather Forecast.

10.15-10.30. ORCHESTRA.  
 Overture, "Zampa." "Valse Lyrique." "La Francaise." "La Tosca." KILTON SHEPHERD (Baritone).

Honour and Arms ("Judith Macbeth"). "The Brightest Day." Easthope Martin.

Selection, "The Arcadians." Selection, "Sally." Kilton Shepherd.

Come Away, Death. "Blow, Blow, Thou Winter Wind." 10.30-10.45. NEWS. S.B. from London.

Local News and Weather Forecast.

10.45-11.00. MR. W. F. BLETCHER (Examiner in Spanish to the Court of Lancashire and Cheshire Institute). Spanish Talk.

11.00-11.15. THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS. S.B. from London.

11.15-11.30. Close down.  
 Announcer: Dan Godfrey Jr.

## 11.30-12.30

11.30-11.45. Concert: Anne Armstrong (Solo Pianoforte), W. A. Cross (Solo Clarinet), Jack Kelly (Baritone).

11.45-12.00. WOMEN'S HOUR.  
 12.00-12.15. CHILDREN'S HOUR.

12.15-12.30. Selection, Half Hour: A Short Talk. "British Small Mammals," by Chas. W. W.

12.30-12.45. Farmers' Corner.  
 12.45-1.00. NEWS. S.B. from London.

Local News and Weather Forecast.

1.00-1.15. MR. E. AKHURST (Royal Grammar School). Talk on "Grammar: Where the Verbine Grow."

1.15-1.30. ORCHESTRA.  
 Excerpts from "The Merry Widow." "Lazarus."

1.30-1.45. GEORGE HODGKINSON (Tenor).  
 "Come Into the Garden, Maud." "I Know a Sea." "M. KELLY (Solo Saxophone)."

"Packed." "Fox-trot." "Sands of the Desert." 1.45-2.00. ELAIE DOWNTON (Soprano).  
 "A Brown Bird Singing." "A Memory." (Continued in column 1, page 395.)







# WIRELESS PROGRAMME—WEDNESDAY (Dec. 12th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

## LONDON

- 1.30-2.30 Concert: The Wireless Trio and Contralto.  
 2.30-3.30 HOURS. "Preparatory School Arms and Ideals," by Mr. Paul King. "2LO Orchestra."  
 3.30-4.30 CHILDREN'S HOUR: Orchestra. "Violet Jeff's Talk on the Orchestra."  
 4.30-5.30 TIME SIGNAL, 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.  
 5.30-6.30 ARCHIBALD HADDON (the B.N.C. Dramatic Critic). "News and Views of the Times." S.B. to all Stations.  
 6.30-7.30 Local News and Weather Forecast.  
 7.30-8.30 ORCHESTRA.  
 (Conducted by L. Stanton Joffries.)  
 March: "The Boys of the Old Brigade."  
 Overture, "Light Cavalry" (Suppe).  
 La Leste de Mamon (Mr. Margery Phil).  
 Somewhere a Voice is (Tat).  
 Happy Song (Tat).  
 A Piano, Some Songs and EDITH JAMES.  
 Music Comedy Selection, "The Mousetrap."  
 JOHN HENRY on "What happened to me at the General Election."  
 A Piano, Some More Songs and Edith James.  
 Three Irish Dances (Aunt).  
 Monsieur Trio (B. & W.).  
 Margery Phillips.  
 An Old Garden (Hope Temple).  
 Ode of St. Mary (Kathleen Adams).  
 9.0-10.0 MR. H. E. POWELL-JONES. "The Arts and Crafts."  
 10.0-11.0 TIME SIGNAL, 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.  
 Local News and Weather Forecast.  
 Orchestra.  
 Selection, "Hail, America" (Finck).  
 "A Hymn to the Morning" (D. & W.).  
 The Music of the Future (C. & W.).

## STRAIGHT TALK

- 3.30-4.30 Concert: Louise Langley (Soprano).  
 4.30-5.30 WOMEN'S CORNER.  
 5.30-6.30 KIDDIES' CORNER.  
 6.30-7.30 ARCHIBALD HADDON S.B. from London.  
 Local News and Weather Forecast.

## Operatic Night.


- A Performance of the "Lily of the Valley" by an augmented Orchestra and the "Lily of the Valley" Repertory Company, conducted by Joseph Lewis.  
 Cast:  
 Lily of the Valley (LADY WHITEHILL).  
 Hardress (GEOFFREY DAVIS).  
 Myles (CHARLES HEDGES).  
 Corigan (JAMES HOWELL).  
 Father Tom (HAROLD CASEY).  
 Danny Mann (HAROLD CASEY).  
 9.30-10.30 NEWS. S.B. from London.  
 Local News and Weather Forecast.  
 10.30-11.30 G. F. J. BOVINGTON ("Chanticleer") in his forthrightly Poultry Talk "Poultry Poets and Poemasters."

- 11.30-12.30 MORNING PRACTICE, by "Beer & Co."  
 12.45-1.45 Close down.  
 Announcer: J. Lewis.

## SOUTH COAST

- 1.30-2.30 Concert: Arthur B. Telford (L.R.A.M. Solo Piano); Edith Pearson (Soprano).  
 2.30-3.30 WOMEN'S HOUR.  
 3.30-4.30 KIDDIES' HOUR. Songs and Stories by Miss Jack Jones and Red.  
 4.30-5.30 Selection, "Hail, America" (Finck).  
 5.30-6.30 NEWS. S.B. from London.  
 ARCHIBALD HADDON. S.B. from London.  
 Local News and Weather Forecast.  
 6.30-7.30 Interval.  
 7.30-8.30 Dance Night.  
 ORCHESTRA.  
 (Conductor, Capt. W. A. Featherstone.)  
 Fox-trot: "Swinging Down the Lane."  
 Waltz: "Kiss in the Dark."  
 One-step: "Oh, Harold."  
 8.30-9.30 JAZZ ORCHESTRA.  
 Fox-trot: "Wine & Jazz."  
 9.30-10.30 ORCHESTRA.  
 Fox-trot: "Peggy Dear."  
 Waltz: "Shoe."  
 10.30-11.30 Jazz Orchestra.  
 Fox-trot: "Yankie Doodle Blues."  
 Waltz: "Georgia Moon."  
 11.30-12.30 ORCHESTRA.  
 One-step: "Sing All the While."  
 Fox-trot: "Rose of Bermuda."  
 Tango: "Seduction."  
 12.30-1.30 Jazz Orchestra.  
 Fox-trot: "The Sheik."  
 One-step: "Happy."  
 1.30-2.30 Fox-trot: "All Muddled Up."  
 2.30-3.30 NEWS. S.B. from London.  
 Local News and Weather Forecast.  
 3.30-4.30 ORCHESTRA.  
 Tango: "Gold and Silver."  
 4.30-5.30 Jazz Orchestra.  
 Waltz: "Kiss in the Dark."  
 5.30-6.30 "The Cherry" (Finck).  
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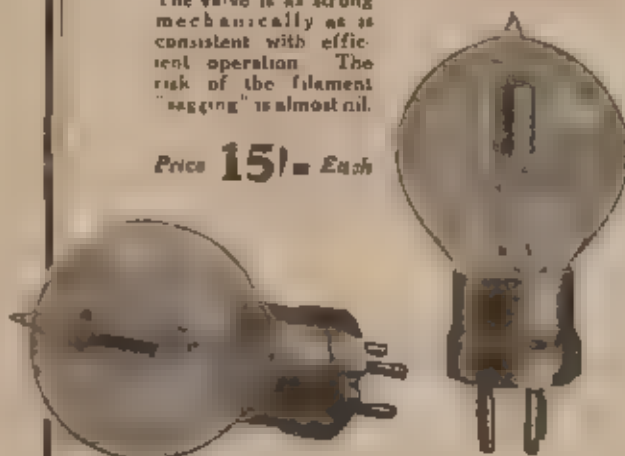
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# WIRELESS PROGRAMME—FRIDAY (Dec. 14th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

## LONDON.

- 1.30-12.30. Concert. The Wireless Trio, and Victor Hughes (Solo Violin)
- 5.0. WOMEN'S HOUR. "A Chat on Health" Lecture, by Miss M. G. Shields. "I, the Girl of the Week," by Ivy van Sommer
- 5.30. CHILDREN'S HOUR. "Cinderella from Stead's Books for the Bazaar." L. J. Fox. From the Wireless Yarn
- 7.0. TIME SIGNAL, 1ST GENERAL NEWS, and LECTURE, "A.H. to all Stations"
- G. A. ATKINSON (the B.B.C. Film Centre) seen on the screen. "S.B. to all Stations" Local News and Weather Forecast
- 7.30. ORCHESTRA, conducted by L. Stanton Jefferies
- 8.0. "The Watermelon Fête" (Unknown)
- 8.15. STANLEY HOLT, Recitations at the Radio
- "The Cat in Pyjamas" ... Harry Dent
- "You Tell me Ivarus" ... Z. Country
- "Loose Fingers" ... Holt
- Orchestra
- Musical Comedy Selection, "The Married Man" ... Gardeners
- Victor M. ... Lucas
- Stanley Holt
- "Catching the Piano" ... Z. Country
- "Saints, Pot Pourri"
- "The Sherk" ... Holt
- Orchestra
- "Medley of Popular Tunes" ... Darcoski
- Musical, "The Woman Soldier" ... Boudie
- 8.0. M.P. M. HARDIE, B.A. (Keeper of the Department of Egyptian Antiquities, Victoria and Albert Museum). "The Egyptian Collections at the V and A Museum."
- 9.30. TIME SIGNAL, 2ND GENERAL NEWS, and LECTURE, "S.B. to all Stations"
- 9.40. "LITTLE NELLIE KELLY," Act II, relayed from the New Oxford Theatre, London. "S.B. to other Stations"
- 11.0. Close down
- Announcer, R. F. Palmer

## WIMBORNE.

- 3.30-4.30. Paul Rimmer's Orchestra, relayed from La Scala Picture House
- 5.0. WOMEN'S CORNER
- 5.30. Agricultural Weather Forecast
- KIDNERS' CORNER
- 7.0. NEWS, S.B. from London, Local News and Weather Forecast
- 7.30. WILFRED RIDGWAY will give a Lecture Recital
- "THE APPRECIATION OF MUSIC" Illustrations by
- "THE ENGLISH TRIO"
- WILFRED RIDGWAY Piano
- CHARLES BYE Violin
- FREDERICK BYE Cello
- 8.45. Wilfred Ridgway and the English Trio
- Continuation of Lecture Recital
- 9.15. MAJOR VERNON BROOK M.I.A.E. Motors and Motoring
- 9.30. NEWS, S.B. from London
- 10.15. "LITTLE NELLIE KELLY," Act II, S.B. from London
- 11.0. Close down
- Announcer, P. Edgar

## BOURNEMOUTH.

- 4.0. Concert. Gertrude Newsom (Soprano), WOMEN'S HOUR
- 1.15. KIDNERS' HOUR
- Scholars' Half Hour
- 6.0. NEWS, S.B. from London
- G. A. ATKINSON, S.B. from London
- Local News and Weather Forecast
- 7.30. ROWLAND THOMAS M.D., on the Opera, "The Lily of K. Harney"
- "THE LILY OF K. HARNEY" (By Sir John Bennett)
- Conductor, Capt. W. A. Featherston
- Mr. O'Connor (The Queen's Bays)
- K. A. T. E. MIRANDA, of the B.N.O.C. (Soprano)
- Mrs. Cogan (Soprano) GLADYS PALMER (Contralto)
- Miss Anne Chute (The Queen's Bays)
- MARY JEFFERIES (Soprano)
- Mr. Cogan (Soprano) Myles Na Cappaheen
- FRANK KAYE (Tenor)
- Mr. Cogan (Soprano) Tom O'Moore
- TOM KINNIBURGH (Bass)
- Dorothy Mann ... JOHN HUNTINGTON (Baritone)
- Uranus teamed by Hadley Watkins
- 7.45. Act I
- Interval
- 8.45. Act II
- 9.30. NEWS, S.B. from London
- 9.40. "LITTLE NELLIE KELLY," Act II, S.B. from London
- 11.0. Close down
- Announcer, W. R. Keen

## CHICHESTER.

- 3.30-4.30. Falkner and Le Orchestra, relayed from the Capitol Theatre
- 5.0. "SWAN" "FIVE O'CLOCK"
- 5.4. THE HOUR OF THE "KIDNERS' WINKS"
- 7.0. NEWS, S.B. from London
- G. A. ATKINSON, S.B. from London
- Local News and Weather Forecast
- Choral Night.
- ORCHESTRA
- Overture, "Tales" ...
- 7.40. THE CARDIFF MUSICAL SOCIETY'S SMALL CHOIR
- "Sing a Joyous Roundelay" Sir J. Barby
- "Softly Come Thou Evening Gale" G. Emory
- "A Hasting Song" ... Mendelssohn
- 7.55. Orchestra
- Suite (No. 2) "Peer Gynt" ... Grieg
- 8.10. FRANK TAYLOR (Baritone)
- "The Gentle Maiden" ... Bonerill
- "Atwain" ... Cyril Scott
- 8.20. Choir
- "Who is Sylvia?" ... F. Schubert
- "My Garden" ... H. H. Herbert
- 8.30. Frank Taylor
- "The Last Waltz" ... P. P. P.
- Jean Upon the Uplands ... Robert
- 8.45. Orchestra
- Symphony, "H. T. T. T." ... T. T. T.
- 8.55. Choir
- "You Stole My Love" ... Sir G. Macfarren
- "Since First I Saw Your Face" ... Ford
- "Airs of St. Mary" ... H. E. Britten
- 9.10. MR. B. J. PUGSLY on "Individuality in Music"
- 9.20. Frank Taylor
- "O, That We Two Were May in Summer Time on Brydon" ... G. H. H.
- 9.30. NEWS, S.B. from London
- 9.40. "LITTLE NELLIE KELLY," Act II, S.B. from London
- 11.0. Close down
- Announcer, L. B. Page

## CONVENTRY.

- 3.30-4.30. Concert. Nelly Riley (Contralto), Arthur Schofield (Conductor), O. Collet (Baritone), T. Owen Sawfield (Solo Piano-forte).

- 5.0. NEWS, S.B. from London
- 5.30. CHILDREN'S HOUR
- 6.40. Orchestra: "Three Arabian Dances" (P. P. P.)
- 7.0. NEWS, S.B. from London
- G. A. ATKINSON, S.B. from London
- Local News and Weather Forecast
- ORCHESTRA
- Pageant March ... Herman Finch
- Overture, "If I Were King" ... Shipp
- Waltz, "Rusette" ... F. H.
- 8.30. TOM SHERLOCK (Baritone)
- Three Old English Songs
- a) "Barbara Ann" (b) "Come Lay Your Lads" (c) "D'Ye Ken John Peel?"
- 8.40. CONSTANCE WILLIS of the B.N.O.C. (Soprano)
- "At King Jove"
- Pierrot and Cameline ... Leslie Woodgate
- 8.50. Orchestra
- Selection from "The Last Waltz" ... Strauss
- 8.55. MR. W. F. BLETCHER (Examiner in Spanish to the Union of Lancaster and Cheshire Institute) Spanish Talk
- 9.0. Tom Sherlock
- Three More Old English Songs
- a) "Early One Morning" (b) "The Village Blacksmith" (c) "Here's a Health unto His Majesty"
- 10.0. Constance Willis
- "Knewest Thou the Land" ... Thomas
- 10.15. NEWS, S.B. from London
- 10.40. "LITTLE NELLIE KELLY," Act II, S.B. from London
- 11.0. Close down
- Announcer, Victor Smythe

## GLoucester.

- 5.45. Concert. Florence Farrer (Solo Piano)
- a) Martin Henderson (Solo Concertina)
- b) Beat (Soprano)
- 4.0. WOMEN'S HOUR
- 5.15. CHILDREN'S HOUR
- 6.0. Scholars' Half Hour
- 6.15. Farmers' Corner
- 6.30. NEWS, S.B. from London
- G. A. ATKINSON, S.B. from London
- Local News and Weather Forecast
- Opera Night.
- ORCHESTRA
- Overture, "Orpheus" ... Offenbach
- 7.45. JOHN CLAYTON (Tenor)
- O Paradiso ... Meyerbeer
- 7.55. FORAS LEMON of the B.N.O.C. (Soprano)
- "Santuzza's Romance" ... Mascagni
- "Ave Maria" ("Cavalleria Rusticana")
- 8.5. Orchestra
- Excerpts from "Pagliacci" ... Leoncavallo
- 8.15. WILLIAM MICHAEL of the B.N.O.C. (Bass)
- "Credo" ("Orbello") ... Stanford
- Devon, O Devon in Wind and Rain
- 8.25. Orchestra
- Symphony "Faust" ... Gounod
- 8.35. John Clayton
- "Flower Song" ("Carmen") ... Bizet
- "Al So Pure" ("Martha") ... Paderewski
- 8.45. Orchestra
- Selection, "Tannhäuser" ... Wagner
- 9.0. William Michael
- "The Late Player" ... All ten
- "Drake's Drum" ... Stanford
- "Captain Mac" ... Sanderson
- 10.0. Foras Lemon
- "Flower Song" ("Faust") ... Gounod
- "Miserere" ... Paderewski
- 9.15. Orchestra
- Overture "Miserere" ... Gounod
- 9.30. NEWS, S.B. from London
- 9.40. "LITTLE NELLIE KELLY," Act II, S.B. from London
- 11.0. Close down
- Announcer, L. L. Odams



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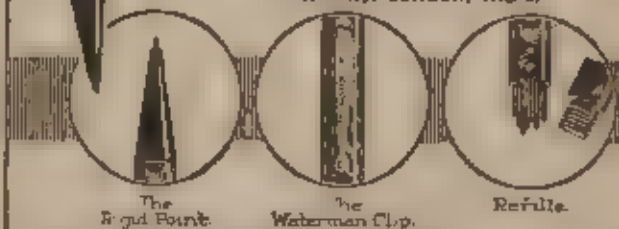
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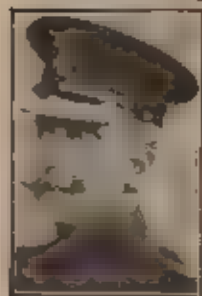


Announcer R.C. Pratt



# A Famous Army Band.

The Story of the Grenadier Guards. By Herbert Parker.



M. G. MILLER, L.R.A.M.

MAJOR MILLER, who is a Grenadier Guards Band leader, and it would be difficult to imagine any modern army without the resplendent uniforms and the thrilling music of its band. It is, therefore, remarkable how little is known of the early history of some of the most famous of military bands, and particularly of the Grenadier Guards Band.

British military music might be said to have its origin in the history of the Grenadier Guards. When the regiment was first raised in 1656, it was musically, unless seven drummers can be described as the regimental band, but it was not possessed of even so important a person as the drum major until 1662, when his rank was created with the pay of £5. 6d. per day.

## King Charles's Warrant.

In 1685 the year of the births of Bach and Handel, military music was introduced into the British Army by a warrant of Charles II. authorizing the maintenance of twelve Hautboys in the companies of the King's Regiment of Foot Guards in London, and one of the last acts of the Merry Monarch was to order that a fictitious name should be borne on the strength of each of the other companies quartered in the country, so that these musicians might be granted higher pay. To this day, the uniform of the Grenadier Guards Band has a distinctive feature commemorating this King. A dark cloth goes half round the arm and is a relic of an old mourning band worn for Charles II., who instituted the Hautboys.

## Scanty Records.

Historical material is so scanty that no complete account has yet been made of the development of these military bands. Dr. Burney, however, writing in 1772, records that the Foot Guards had an excellent band, which played every morning at St. James's and in the park. A century, however, had passed since the warrant of King Charles, and yet there is little known of the development of military music during this period and no record exists to show the growth of its popularity either within or outside the Army itself.

## A Child Composer.

It is not generally known that Samuel Wesley, as a child between the age of seven and eight years, specially composed a march for the Grenadier Guards. Its origin is best described by the composer's father, the Rev. Charles Wesley, the hymn writer, who says:—

"He (Samuel) was desired to compose a march for one of the regiments of the Guards which he did to the approbation of all that heard it, and a distinguished officer told me it was a movement which would probably be steady and serene courage when the enemy was approaching. As I thought the boy would like to hear the march performed, I carried him to the parade at the proper time, when it had the honour of beginning the military concert. The piece being finished, I asked him whether it was executed to his satisfaction. To which he replied: 'By no means!' I then immediately introduced him to the band, which consisted of very tall and stout musicians. . . . Samuel said to them: 'You have not done justice to my composition,' to which they answered the archaic with astonishment and

contempt: 'Your composition!' Samuel replied with great acrimony: 'Yes, my composition!'

This I confirmed, when they stared and eventually made their excuses by protesting that they had copied accurately from the manuscript put into their hands. This, Samuel most readily allowed to the Hautboys and Bassoons. He said it was the French Horns that were in fault. They making the same defence, he insisted upon the original score being produced and, showing them their mistake, ordered the march to be played again. To this they submitted with as much deference as they would have shown to Handel."

## "One for Each Troop."

In the early years of the nineteenth century it would appear that the War Office was hardly acknowledging the existence of military bands for a General Order issued from the Horse Guards in 1803 states that:—

"It is His Majesty's pleasure that in Regiments having Bands of Music, not more than one private soldier for each troop or company shall be permitted to act as Musicians and that one non-commissioned officer shall be allowed to act as Master of the Band."

These men are to be drilled and instructed in their exercises, and in case of actual service are to fall in with their respective troops or companies completely armed and accoutred.

How the shade of Peter Van Housen must have smiled with pleasure at this recognition of bandmaster and band! He it was, who, in 1764, by Royal Warrant, was given an allowance of £5. 6d. per day to instruct one man in each company of the Guards in the use of the fife.

## A Famous Bandmaster.

There have been many famous bandmasters associated with the Grenadier Guards, who have striven to make the existence of the band a vital part of the life of the regiment. From the scanty records available, it is difficult to give details of the obstacles they had to overcome. Perhaps the best known of the distinguished bandmasters is Dan Godfrey father of Sir Dan Godfrey, of Bournemouth, who, in 1868, was appointed the Grenadiers' bandmaster, a post which he held with distinction for forty years. He was the first bandmaster in the British Army to receive a commission, being gazetted an honorary second lieutenant on the occasion of Queen Victoria's Jubilee in 1887.

## Playing to the King.

In turn with the four other bands of the Household Infantry Regiments—the Coldstreams, Scots, Irish and Welsh Guards—the Grenadiers Band is on duty every morning when the King and Queen are in residence, at the mounting of the guard or at St. James's Palace.

The immediate successor of Lieut. Dan Godfrey was Dr. A. E. Williams, M.V.O., who not only enhanced the musical fame of the band, but contributed to its library many scholarly and brilliant compositions. He held the post of conductor for more than twenty-five years.

Record of the achievements of the Grenadier Guards Band would not be complete without an appreciation of the work that is being done by their present Director of Music, Lieutenant G. Miller, L.R.A.M. This successor of Sir Dan Godfrey has not only striven to maintain the high level of his predecessor, but now is undoubtedly regarded as contributing largely to the great popularity of his band.

# Birmingham Calling.

By Percy Edgar (Director of Birmingham Station).

ONE of the things I am asked to do in this article is to comment upon the type of programme which appeals most to the listener. Why, listeners like portions, I only said portions) of every programme that the most agile brain of a Station Director could evolve, and their tastes are so diversified that I think had I the time—it's all right, I haven't—I could devote at least a couple of columns to this one subject.

## An Ideal Programme

Were I a broad-caster and not a radio reader, I think the type of programme I would appreciate would be made up of items like the following:—

- 75 minutes orchestral or mid-ary band music, including both classical and popular items, with, perhaps, the latter predominating.
- 10 minutes vocal, ditto.
- 15 minutes humour (real, not alleged).
- 10 minutes talk on a "live" subject by a live speaker.
- 15 minutes part songs or quartettes.
- 10 minutes instrumental solo.
- 10 minutes chat occasionally on wireless reception.

But that would be only one programme out of seven—what about the other six nights? I can hear you say: "Well, I think this type of programme, while remaining substantially the same, could be so varied as not to become stale, and there could be introduced from time to time such land-line transmissions of special events," speeches, etc., as you have heard from the various stations of the B.B.C., and, of course, occasional dance music which most of the youngsters appreciate.

## The Youthful Spirit.

And, talking about vitality, that's the very word I wanted to introduce the subject of my staff—those keen, enthusiastic boys and girls—for they are that in spirit—without whose co-operation and ever-ready help the carrying on of B.T. would be impossible.

I have three Aunts—permanent ones—to back me up. There is Auntie Gladys, who takes the Women's Corner, and not being satisfied with that, stays on and tells delightful fairy stories in that most fascinating hour of the day—the "Kiddies' Corner."

Then there is Auntie Elma, whose nimble fingers supply the accompaniment for auditions, solos, etc., and who gives the most realistic imitation of the clucking of a farmyard that one could wish to hear—those latter, of course, only for the benefit of the kiddies.

Next comes Auntie Phil, who writes and broadcasts those charming "Snooky" stories which all the kiddies who listen to B.T. love so much. And, too, there is Auntie Kitty, who also during the Kiddies' Corner has constructed a most appalling habit of punning on the slightest provocation.

And the stronger sex of the staff? Well, there's Harold Casey (Uncle Pat) with the voice, but he's got more than that, he's my A.S.D., and he's blessed with a never-failing energy and the faculty of getting things done.

And talking of energy, what an inexhaustible fund of it has Joseph Lewis, our musical director. One has only to see him conducting a choral and orchestral rehearsal in the studio—countless and dishevelled—to know that in him we have a man whose whole soul is steeped in music, and it is to him and the repertory company which he has formed that we owe entirely the operas which have been broadcast from B.T. during the past three months.



## Look to the Future! Ideals versus Expediency.

By P. P. ECKERSLEY, Chief Engineer of the B.B.C.

"THERE is nothing permanent except  
change.

So wrote a great philosopher. It takes someone really great to say so simple a thing in a very few words. That is my quarrel with journalism, there seems to be such a lot of padding spoiling the outline of bare essential. But I wrote about that on the question of the little mottled cow, and by the way, the 14 'antigrade' was part of the subtle touch, don't people spouting out a froth of words clothe the pure naked outlines of truth with the gross padding of description and usually get it wrong.

As I write, I see Trudi's slender form more and more covered with this same shapeless garment, and the wrappings are my own. I imagine, but can only hope that the dress I attempt will but serve to paint a purer outline and present a more modest, but no less beautiful, view (viewed from the back. "What a hope!")

## Seeing Ahead.

"There is nothing permanent except change," and we are living in a nation that, like a quicksand, clogs progress and crushes war.

On the engineering side research and experiment are only part of "ancient good enough." A year ago pendulous from the ceiling of a small uncomfortable room draped, save the mark! with mosquito netting, hung microphones which were designed to do duty on the ordinary telephone of daily use. Two years ago Wittig started with "combination tones, grid current and distortion currents galore, backed by a microphone held in the hand of the broadcaster. I have been happy to have been even from the early Chichester days a participant in improvement, but always I have noted under the necessity of seeing much further than actually. The last sentence sounds almost as good as the great philosopher's, and so it ought, because I composed it.

### Changes Must Be Practical.

I mean it has been possible, by looking up experiments, to prove such and such a part in the chain wrong. It has been quite another thing to apply that knowledge to the service. It is so in all things, can we not see so easily the evils of Society (not this is not a novel bound in red paper, with a vamp in a risqué evening dress and black hair illustrated beneath the puer lettering). It is easy to see that slums and unemployment and war are wrong, but it is so difficult to frame schemes of practical utility to bring things "nearer to the heart's desire."

It is all very well to counsel "shatter it to bits." Reasoner that we must have a service, that the wheels must go on turning. It is the same thing with designing and experimental work: whatever changes are to be made must be practical, unextravagant—ideals must give way to expediency.

I have spent much time designing things and a more delightful pastime does not exist. To take you into my confidence, we have been finding out a lot about "simultaneous." In my mind I have conceived a great big switchboard

with orderly plugs with different coloured cords, with valves aglow and a shaded switchboard light and a green opal reflector. There are meters everywhere, all reading the same and the lines are silent, balanced stretching over leagues of country carrying a perfect broadcast to delight the ears of every listener in the U.S.A.

### Weeks of Scheming.

Actually, at this moment, in a corner of a workshop valves do glow, chords click to jacks, and the lines do flow most potently from the heart of London to the great towns. The desire, however, to change to something newer, cleaner and more comprehensive, is there: but weeks of aching lie between conception and actuality. Always change! What we see

the plasticine and the little coil, one is always confronted with the war of ideals and expediency.

We are in a froth of politics as I write. A says that such and such a scheme is the only one. B. that A's scheme is drivell. C has a third solution to us, an end to strife for all time.

Politicians should have the job of doing the mechanical things work, and voters, who can be judged except by a committee of experts? Anyone can frame sobriety—what if they really must work? It is no difficult not to praise one's own child and see in it a quanticence of the virtues; it is no difficult to abandon one's pet scheme in favour of another, but if there is one thing that democracy teaches one, it is to have an impartial

**Trust the Experts.**

Thus would I adjure politicians to pause in their harangues and ask themselves if their scheme is practical, and if they cannot judge, let them trust their experts. If the answer is no, let them frame electrical schemes or international schemes that

There is nothing permanent except  
: 102 and some of you home-  
makers must keep pace too. There is  
absolutely no reason why you too  
should not keep pace with develop-  
ment. Remember, in the old days it  
was useless to perfect receiver ho-  
mies a ordinary carbon could not  
give anything like the right stuff, but  
now "we have changed all that,"  
and if you are using loud speakers a  
little negative on the grid, a certain  
amount of shunting on your trans-  
formers, a good loud speaker, a low  
impedance valve with plenty of  
back sweep should give you all  
you want. Now a valve and  
transformers are the very best  
what? I haven't told you, alas!  
I mayn't do it, but go forth and  
experiment, design towards to-  
morrow; don't cling to the skirts of  
yesterday.

\* There is nothing . . .

Yes, but you've said that before and the only permanent change we shall make is not to include your name in the ex-official organ-  
[E.L.]

### References

Thank you! Author

And the street shall be filled with policemen,  
And the Night in the starlight swoon,  
But the burglars shall take out their jewellery  
And silently steal the spoon.

## LISTENING TO FOOTBALL

Wireless was put to a novel use the other day when the students of Princeton University, New Jersey, listened to their football team playing a U.S. Navy team at Baltimore, 150 miles away.

Or the lawn at Princeton loud speakers were placed, through which programs of the match was recorded. Exciting incidents in the match were witnessed every few minutes, and the listening students cheered excitedly when their team did well, but were somewhat dejected when they learned the result of the game—a draw.



Har, then! 'Ow do you expect me to get the 'Ague concert with those rags on me aerial?"

undered the last word a month ago is now scornfully looked upon as a temporary "lash up."

A new studio, too, and I promise myself a thrill when it is completed, when the builders are gone with their axes, when the decorators have clanked away with their whitewash pails and the vacuum-cleaner has picked up its last pile of inevitable fluff from the new carpet. That thrill of pleasure in creation, alas! will be throled in the chagrin of a new discovery when one of those brainy people like Captain R—d will come along with a piece of iron, a small bit of wire, two pieces of string, a lump of plasticine and will show me that if the draping had been pure and not apple green, the same value of the piccolo would be infinitely sweeter. It is so difficult to look ahead, and however much one may revel in the subtlety of the string.





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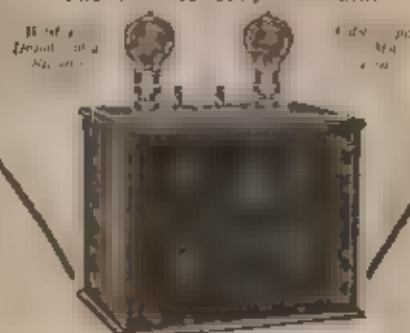
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**MONDAY'S PROGRAMME.**

(Continued from page 377)

**NEWCASTLE.**

8.45.—Concert: Eva Smith (Soprano), William J. Starkey (Solo Bass).

9.0.—WOMEN'S CLUB.

9.15.—FENNIE Watson.

9.30.—Half Hour A Short Talk on  
of the Nations—Patriotism and  
10.0.—A. W. D. S. P. A.

10.0.—NEWS, S.B. from London.

JOHN STRACHEY S.B. from London.

Local News and Weather Forecast.

9.45.—GRAMME, S.B. from London.

10.0.—HOWARD MUMFORD.

S.B. from London.

10.30.—NEWS, S.B. from London.

10.45.—RUSSIAN COMPOSERS' PRO

GRAMME (Continued), S.B. from London.

10.50.—Close down.

Announcer: R. Pratt.

**TUESDAY'S PROGRAMME.**

(Continued from page 379.)

8.15.—Orchestra  
Campione & Sora..... Bell

8.20.—George Hodgson  
Down in the Forest..... Randall

The Wish of My Heart..... Borsdorf

8.30.—Eddie Thompson  
"Unmindful of the Roses"..... Coleridge Taylor

"The Nightingales of Luccombe Inn"..... Oliver

8.40.—M. Kelly  
Strut, "Miss Lizzie".....

Fox-trot, "Kate".....

8.45.—Orchestra  
Selection of English Songs..... Myddleton

9.0.—Interval.

9.10.—NEWS, S.B. from London.

Local News and Weather Forecast.

9.45.—Orchestra  
Melodies from "The Country Girl"..... Monckton

10.0.—THE SAVOY ORPHEANS AND SAVOY

HAVANA BANDS, S.B. from London.

11.0.—Close down.

Announcer: R. C. Pratt.

**WEDNESDAY'S PROGRAMME.**

(Continued from page 381.)

**DOROTHY FORSTER'S QUARTETTE**

"In England, Morris England"..... Dorothy Forster (Soprano).

"Spring"..... FENNIE WATSON and HUBERT STANWAY

Duet, "Good Luck and Bad"..... EDNA SHEARD (Contralto).

The Glory of the Sea.....

8.15.—Orchestra  
Valse, "Dance of the Muses".....

8.25.—Quartette Party  
Here is a Paradox for Lovers"..... ERNEST HUDSPITH (Tenor).

8.35.—F. A. S. S. S.  
Angie Macdonald".....

8.45.—Hubert Stanway (Baritone).  
A Soft Day".....

8.50.—Orchestra.  
State, "Summer Days".....

9.0.—Interval.

9.10.—NEWS, S.B. from London.

Local News and Weather Forecast.

**ABERDEEN PROGRAMME.**

(Continued from page 391.)

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

**FRIDAY.**

(Continued from page 391.)

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

**GLASGOW PROGRAMME.**

(Continued from page 393.)

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

8.15.—Orchestra  
Selection, "The Runaway Girl"..... Monckton

8.20.—Duet, "Dear Love of Mine".....

"My Heart is Weary".....

10.15.—Close down.

Announcer: R. L. Odhams.

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# THE CHILDREN'S CORNER.

UNCLE MUNGO'S  
LETTER.

Conducted by **UNCLE CARACTACUS.**

**H**ELLO, children!

When I last wrote Uncle Mungo's Letter, I forgot to mention that I had a letter from you, who are writing to me something from him. He has even written two letters this week—one with a lovely story and a picture of a dog, and another with a lovely story and a picture of a dog. I am sure you will like them.

## From Uncle Mungo.

How are you? How are you keeping? I am well, and hope you are too. I am sure you are all in bed. Your Auntie and Uncle, I am sure, are looking after you, and I hope so much that you will all be well again very soon.

The following story about the brave soldier was written by a boy who is now in the army. It is a very good story. Mr. Mungo.

A soldier was sent to a hill to make a journey over the hills to reach the other side. He was a brave soldier, and he was very strong. He was sent to a hill to make a journey over the hills to reach the other side. He was a brave soldier, and he was very strong.

## The Lost Sheep.

One day, two shepherd dogs were sent out in search of a flock of sheep which had been missed for several days. It was a long time, though, before they found them. They were very tired, but they were happy to find them. They were very tired, but they were happy to find them.

The two dogs were very tired, but they were happy to find them. They were very tired, but they were happy to find them. They were very tired, but they were happy to find them. They were very tired, but they were happy to find them.

The two dogs quickly sprung up among the sheep, and began to make a noise. The sheep were very frightened, and they began to run. The dogs were very tired, but they were happy to find them. They were very tired, but they were happy to find them.

## Safe at Last.

The dogs seemed to know this, for they both took up their station

near the footpath, and, after singing out one of their songs, they began to sing. The sheep were very frightened, and they began to run. The dogs were very tired, but they were happy to find them. They were very tired, but they were happy to find them.

What a lovely story! I hope you will like it. I hope you will like it. I hope you will like it. I hope you will like it. I hope you will like it.

## More Competitions.

It was ever said that the best of the best was the best. It was ever said that the best of the best was the best. It was ever said that the best of the best was the best. It was ever said that the best of the best was the best.

Now, when all of you have your competitions coming off, and every member of the Radio Times is taking part in them, I hope you will all be very successful. I hope you will all be very successful.



A PRETTY LITTLE LISTENER.

This photograph, sent by E. T. Trevorton, 109, Conway Road, Southgate, N., was awarded a consolation prize in the B.B.C.'s recent Brighter Britain Competition.

is what Uncle Alex does when his first attempt at answering a letter is a failure. He is very sorry, and he is very sorry. He is very sorry, and he is very sorry.

How did you all enjoy "Hallowe'en"? I hope you all enjoyed it. I hope you all enjoyed it. I hope you all enjoyed it. I hope you all enjoyed it. I hope you all enjoyed it.

Does her meow upset any of your pet dogs? I hope you all enjoyed it. I hope you all enjoyed it. I hope you all enjoyed it. I hope you all enjoyed it. I hope you all enjoyed it.

## Many Hills.

That reminds me. I have a list of hills. I have a list of hills. I have a list of hills. I have a list of hills. I have a list of hills. I have a list of hills. I have a list of hills. I have a list of hills.

## With love from

UNCLE MUNGO.

## A Tall Story.

American: "At home we grow pumpkins so big that we have to pull them up with a steam crane."

Britisher: "That's nothing! We once grew carrots so high we couldn't see the tops, and on top of them we grew pumpkins."

American: "I grew the biggest one I suppose."

Britisher: "Oh, no. A wireless message was received from Australia to say that the rabbits were nibbling the roots off!"

That is a jolly long letter from Uncle Mungo, isn't it? And I hope that the other Uncles will follow next week.

CARACTACUS.

In a recent issue of *The Radio Times* it was stated that the B.B.C. had received hundreds of letters on the question of broadcasting Sunday talks. I am sure you will all be very interested in such talks as having been over three to one. As a matter of fact, it was over ten to one.

# Proclamation

We haven't had a fire nor a strike. But we have jolly good Phones!

**T**HE British L.M. Ericsson Mfg Co., Ltd., wish to announce that any person or persons circulating the falsehood that a fire or strike has prevented them meeting the tremendous demand for their headphones will be proceeded against.

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Meanwhile we shall be very glad to send you our lists, prices and information re our famous receivers, crystal and valve.

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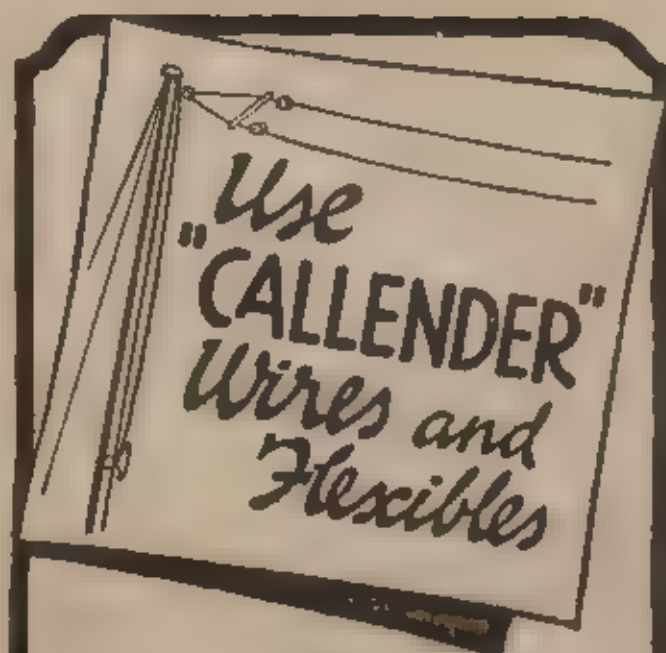
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Callender Rubber Insulated Wires and Flexibles are built up from the finest materials procurable, by skilled workmen under expert supervision, and are of a standard in up-to-date design and construction being despatched to the customer.

Callender Rubber Insulated Wires are produced at Loughborough, where more than 100 years of experience makes the firm's reputation in the end.

Make a point of asking for "Callender" Cable.



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# Readers' Own Humour.

## Funny Stories Told by Listeners.

IN recent issues of *The Radio Times* readers were asked to send accounts of funny things they had seen and heard in connection with wireless. This week we print a further selection, for which payment will be made:—

The other evening I switched the loud-speaker on, and it would not even whisper. Imagine my horror on finding the horn half full of water.

After scolding the obvious culprit, aged five years, she said, between her sobs: "I only gave Uncle Ca'et a drink, 'cos you don't, and he must be fraty."—G. F. PROOILLY, Fulham, S.W.

### A Bargain!

The other day I had occasion to enter the shop of a jeweller who also deals in wireless apparatus. I was buying a crystal, when I heard a young girl customer say to her friend:

My! what a fine diamond that chap has bought for me and six!"—W. E. SHADWELL, Clapton.

Here is an extraordinary coincidence! The other evening, a minister friend of mine came to see me, and we listened. A play was being broadcast, and we just tuned in as one of the characters said, "The minister is here," to which my friend replied quickly: "He is, indeed!" to the amusement of us all.—G. H. DICKINSON, Lincoln.

An old acquaintance and I met recently at a country inn. We soon discovered a mutual acquaintance in the wireless. He was listening to the same programme as I was.

As we turned to leave later, a yokel approached and asked me to give him "a job wi' the wireless." I inquired his reason for such a request.

Well, sir," he answered, with an injured air, "it be all along o' your coveys as you was in k'n' about."—W. WAIN, Gollers Green.

Some time ago I was fixing an aerial for a friend who has several small children. Having bored a hole in the window frame for the lead-in wire, I was just pushing this through from the outside when one of the children, who had been quite excited over the prospect of wireless, rushed to her mother, saying, "Come and look, mother! There's something coming through from Manchester!"—F. BARNES, Lyme, Dorset.

One of my little grandsons, aged about three, was out walking with his elder brother, and to the latter's great annoyance, he would persist in shouting at the top of his voice. On being admonished for making such a noise, he exclaimed, in surprise: "Why not? Nobody's 'listening'!"—C. A. CURRY, Buckhurst Hill.

I had a friend staying at my house who had always lived in the country, and I asked him if he would like to listen. He replied that he would, so, putting on the 'phones, we sat and waited for the evening's programme to start.

Suddenly we heard: "Hullo, everybody!" and immediately my friend snatched off the 'phones and said, "You had better speak to him. I don't know what to say." H. I. BRYCE, Clapton.

## Foreign Stations.

### WIRELESS TRANSMISSIONS FROM EIFFEL TOWER.

6.40-7.0 Local Forecasts. Every day except Sunday.

11.0-11.15.—Talk on Fish from the Central Hall Paris. Every day except Monday.

1.5-1.30 Time Signal, General Forecast. Every day except Sunday.

3.40-4.0 Financial Talk, French Races, The Exchange and the "Beginning of the Stock Exchange." Every day except Sunday.

5.30-5.55.—Closing Prices and the Stock Exchange. Every day except Sunday.

6.10-7.0. Radio Concert or Lecture. Every day.

7.0-7.20. Local Forecasts. Every day.

10.0-10.30.—General Forecast. Every day except Sunday.

### COMPAGNIE FRANCAISE DE RADIOPHONE EMISSION RADIOLA.

Programme for Monday, November 26th, 1933. First Transmission.

12.30. Talk on Textiles. News of the Markets. Talk on the Café. Information. (News Bulletin.)

12.45.—Radio Concert.

1.45.—Talk of the Paris Stock Exchange.

2.0. Close down.

### Second Transmission.

4.30. Talk of the Paris Exchange of Commerce.

Talk on Metals.

Talk on Cotton.

Talk on Paris Stock Exchange.

General Information. (News Bulletin.)

4.45.—Radio Concert.

### 5.45.—Results of the Races.

Parliamentary Information.

Musical News Summary.

6.0.—Close down.

### Third Transmission.

8.30.—News Bulletin and Talk.

9.0. Radio Concert and Talk.

10.0. Close down.

(On Sundays and Thursdays, Radio Dancing at 10.0 p.m. Close down at 10.45 p.m.)

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SUNDAY.—9.0 p.m.—Chat on the Work of a Contemporary Post. This chat is followed by a little Concert.

TUESDAY, 8.15 p.m.—Course of Talks on the Morse Code.

8.30 p.m. English Talk.

9.0 p.m. Lecture.

9.25 p.m. Concert.

WEDNESDAY, 9.0 p.m. Weekly review of literature.

THURSDAY 9.0 p.m.—Performance of a Classical Play. This performance alternates, the following Thursday, with a chat on the Evolution of French Poetry from the beginning of the 19th Century.

FRIDAY, 9.0 p.m.—Musical Festival. On this day the Station will transmit an Opera or Comic-opera played at the studio.

SATURDAY, 9.0 p.m.—Transmission of the Concert given at the Gaveaux or Royal Halls. The times of transmission are the Greenwich hours, counted from 0 to 24.

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## Letters From Listeners.

All letters to the Editor to be acknowledged must bear the name and address of the sender. Anonymous contributions are not considered.

### Broadcast Stories.

DEAR SIR.—I am a regular listener to the output of the B.B.C. and find it very interesting. In the days of old, when the picture theatres were the only place where we could see the world, and help to mould the nations into one common brotherhood.

W. J. of an experiment, give us a story—say, from R. L. Stevenson ("A Lodging for the Night" or "The Old Guitar"), abridged to come within fifteen or twenty minutes of the time of the broadcast.

Yours faithfully,

London S.W. W. H. H.

There are many ways of the way of a story, and the technique of reading. We have begun, however, to broadcast the stories of O. Henry in the Women's Hour.

### Hearing America.

DEAR SIR.—Re your announcement that there will be a B.B.C. transmission for the benefit of American amateurs, I beg to state the following in the hope that it may encourage other amateurs in the British Isles who have not yet heard the American B.B.C. to take part in the broadcast.

On Monday November 18th, at 11.55 p.m., I was carrying out some experiments in long-distance reception on a two-valve receiver I had used in the vicinity of 372 metres and got a telephony carrier wave. I could not make anything further of this until 12.20 a.m., and

then I heard W.E.Y. singing. I got a lot of interruption with Morse, but eventually, at 1.15 a.m., I heard the voice of Mr. Alan Br.

A paper was read on the manufacture of glass. After this there was a piano solo, but I could not get the artist's name. This again was followed by a piano solo by Mr. Bryon. It was now 2.15 a.m. and I was asleep.

I should like to mention that this is the first time I have heard the B.B.C. but, to be quite frank about it, I have not been believed. However, if you care to verify the above items, you will find that I have not been exaggerating.

Yours faithfully,  
C. W. I.

### A Dog as Listener.

DEAR SIR.—After hearing the speeches at the Lord Mayor's banquet on a friend's set, I experienced a rapid conversion to the possibilities of your wireless service, and decided to give my wife a set for a birthday present, a month in advance.

During the playing of the National Anthem my wife said that she had never heard of her husband's name. Jack, who was quietly until the announcer began "That completes our programme to-night. 21.0 down" etc. Then he began back, and I was chased about the room a score of times until he had intruded.

I wish you every success in the magnificent

DEAR SIR.—I am a regular listener to the output of the B.B.C. and find it very interesting. In the days of old, when the picture theatres were the only place where we could see the world, and help to mould the nations into one common brotherhood.

Yours truly,  
S. G. H.

### To us in French.

DEAR SIR.—Would it not be possible to have a short talk in French once a week from 21.0? I am sure that this addition to the delightful programme of the B.B.C. would be appreciated by many French people, as well as by the many French people who live in, or near London.

Yours truly,  
R. B.

(Such talks have been given for months past by Mr. Charles S. and I am sure that to begin a series at 21.0 and the first talk will be given in the early days of the New Year.)

### A Plea for Gilbert and Sullivan.

DEAR SIR.—We are all very fond of the singular absence of Gilbert and Sullivan's works from your programme.

We feel sure that there are few composers, living or dead, whose melodies are appreciated by all classes of listeners. Sullivan, however, is one of these.

We hope, therefore, to hear some of his selections broadcast in the near future.

We are, yours truly,

C. A. N. J. A. W. I. L. H. H.  
New York R. B. M. H. S. F. L. F.  
(Battersea).

(The absence of selections from the works of Gilbert and Sullivan is not due to the B.B.C. We are endeavouring to secure permission to add these items to our programme, and hope to do so in the near future.)



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# Modern Wireless





## Other People's Opinions.

### AN AWFUL PROSPECT

THE prospect of the curious being able to resurrect messages broadcast years ago is truly awful.

Anyone listening on 440 metres will, one of these revivalist sets should clearly understand that he does so entirely at his own risk.

This wave was used for wireless telephony in the R.A.F. during the war and I regret to say that it is unfortunately a fact that two officers of a certain Bristol fighter squadron at Dunkirk in April, 1918, were severely reprimanded by the naval authorities for using a very unparliamentary language in the air. As the Navy objected to it I feel this word of warning is necessary. People unused to "language" might suffer very seriously.—C. E. STEWART, in the *Daily Express*.

### A RETROSPECT

YOU remember the old days of wireless when you, my male reader, saw wireless phones upon your head the livelong evening listening to the idlers and the umpties of distant stations, whilst you, dear lady, flicked knitting needles in the mazy tangles of a jumper and mentally cursed wireless as a soul-destroying pastime that mowed the best of husbands a mute, inglorious thing. Ah, me! What days! And then came broadcasting with music and mirth, whereupon feminine opinion veered round, as feminine opinion will, finding in wireless a heavier-scented boon instead of a thine accursed. — *W. J. L. in the Daily Express*.

### ENORMOUS POSSIBILITIES.

BROADCASTING has enormous possibilities before it by way of instruction and amusement for every home and household in the country, however remote and a diversity of programmes will probably soon become a reality. The first step towards variety has perhaps, been secured by the new decision which removes the restriction on the times at which broadcasting may be done. At any rate it is highly important that the new amusement, science or art as we may decide to call it, should be tuned to the highest standards. It is the product of the intelligence and should be used to serve that faculty.—*W. J. L. in the Daily Express*.

### VALVE AND MAGNET

HAVE you ever tried placing a horseshoe magnet over the valve? It should be placed symmetrically and in a vertical plane, the valve being upright. If the magnet is properly adjusted, a considerable amplification of signals will sometimes result, whilst occasionally a variety of extraneous noises is created by moving the magnet up and down.—*W. J. L. in the Daily Express*.

### RADIO DRAMA.

RADIO drama has the subtle power of a stage or a screen action without the necessity of actually reproducing it. There is an ear to hear and an imagination to construct and colour, there are no scenic limitations to the radio play, and very few as to action. Deftly written lines can carry the listener across the wilderness and over seas, through torrential rain and to the frozen North, into deep mines and on the wings of speeding aircraft.—*Popular Wireless*.

LETTERS FOR THE EDITOR should be addressed to "The Radio Times," 8-11, Southampton Street, Strand, W.C.2.

LETTERS FOR THE B.B.C. should be sent to 2, Savoy Hill, W.C.2.

### EVENTS OF THE WEEK.

#### SUNDAY DECEMBER 9th.

LONDON, 2.0-5.0 Organ Recital from the Armistice Hall. S.B. to all Stations.  
W.B. Band of H.M. Royal Air Force.  
CARDIFF, 8.25. Grief Programme.

#### MONDAY DECEMBER 10th.

LONDON, 7.30. "Romance Compositions" Programme. S.B. to other Stations.

#### TUESDAY DECEMBER 11th.

CARDIFF, 7.30. "Literary Night"  
BOURNEMOUTH, 7.30. "A Night of Memories."

#### WEDNESDAY DECEMBER 12th.

BIRMINGHAM, 7.30. "The Lily of Killarney"  
BOURNEMOUTH, 8.0. All Dance Programmes.

#### THURSDAY DECEMBER 13th.


LONDON, 8.20. "Little Nellie Kelly" Act I. relayed from the New Oxford Theatre. S.B. to other Stations.  
8.45. Sir William Hall. S.B. to all Stations.

#### FRIDAY, DECEMBER 14th.

LONDON, 8.40. "Little Nellie Kelly" Act II. relayed from the New Oxford Theatre. S.B. to other Stations.  
BOURNEMOUTH, 7.30. "The Lily of Killarney"  
ABERDEEN, 7.30. Shakespeare Programme.

#### SATURDAY DECEMBER 15th.

LONDON, 7.30. "Pagliacci" Leoncavallo. S.B. to Newcastle.  
8.50. The Remoters Covert Party. S.B. to Newcastle.  
BIRMINGHAM, 7.15. Shakespeare Programme.

  
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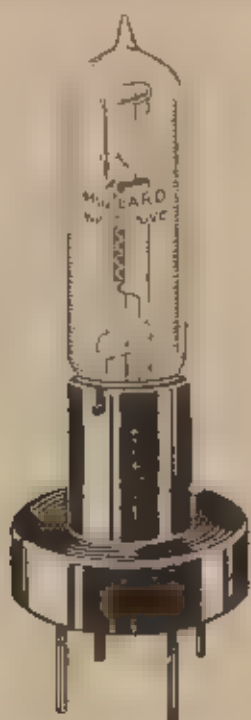
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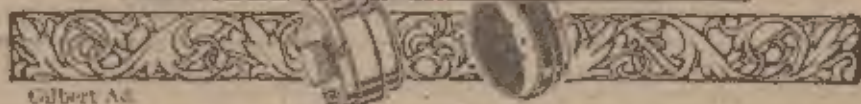
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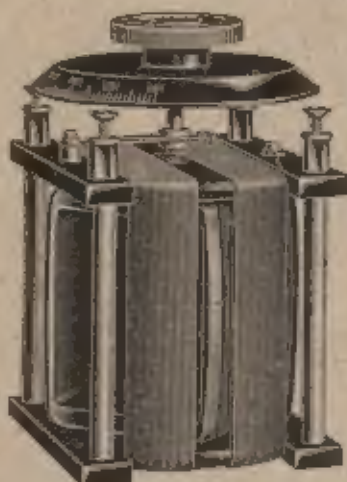
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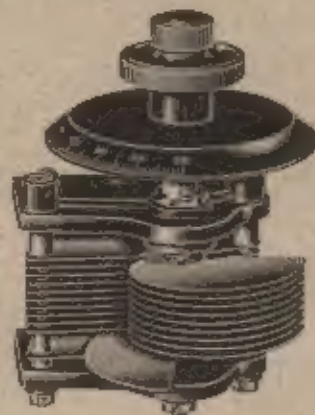
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No. R 2726	... .001 mfd.	\$1 10 6
Do. do. mounted in metal case with white ivory dial.		
No. R 2733	... .00025 mfd.	\$2 2 6
No. R 2734	... .0005 mfd.	\$2 5 0
No. R 2735	... .001 mfd.	\$2 10 0

Without Vernier Adjustment, otherwise as illustration.

No.	Capacity	Price
No. R 2729	... .00025 mfd.	\$1 0 0
No. R 2730	... .0005 mfd.	\$1 2 6
No. R 2731	... .001 mfd.	\$1 7 6

**"Sterling" Radio Components are not the cheapest on the market, but they are  
the best value ever offered consistent with quality.**A FEW OF THE OPINIONS OF TECHNICAL EXPERTS  
OF THE RADIO PRESS.

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*Wireless Trader*.—"A Variometer which, to our mind, has advantages  
over the majority of those now in use."*Popular Wireless*.—"There are many excellent variometers on the  
market at present, but perhaps none quite so neat as the new Sterling  
instrument."*Amateur Wireless*.—"We have been able . . . to carry out a test of  
the Variometer . . . The instrument is admirably constructed and  
possesses many novel and ingenious features . . . This Variometer is,  
we think, unique in this country, covering, as it does, a wave range of  
from 250 to 2,725 metres . . . It is thus possible . . . to enjoy all the  
telephone and music that is being transmitted with the single tuning  
apparatus. We must confess to having had slight scepticism as to the  
validity of the claims put forward by the makers in this connection, but  
our tests of the instrument have more than confirmed these claims . . .  
This instrument can confidently be recommended as a tuner of vast  
capabilities."*Modern Wireless*.—"It is undoubtedly a great convenience to have so  
large a range of inductance in one instrument, and resulting available  
wave-length . . . The instrument submitted represents an interesting  
type of variable inductance, finely made, and high-class in every  
particular."

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to those who are making wave-meters, for the wave-length curve with  
these Condensers is a straight line."*The Broadcaster and Wireless Retailer*.—"It is not generally known  
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variation of capacity throughout the scale. There is also a vernier fitted  
to some of these instruments which controls the movement of a single  
vane and gives extremely fine tuning."*Compost*.—"A particularly useful type of variable condenser having  
specially shaped plates to provide critical tuning near the minimum  
setting and fitted with vernier adjustment."*Wireless World*.—"The needs of the scrutinising experimenter have  
been carefully considered when designing the condensers . . . These  
instruments represent a distinct step forward in variable condenser design."*Wireless World*.—"This Company has earned the thanks of every user  
of wireless apparatus who appreciates refinement in design by the  
introduction of a new type of variable condenser, which has specially  
shaped plates providing critical adjustment near the zero position,  
and, it deems, a concentric knob gives vernier adjustment, which is almost  
indispensable when tuning the circuits of an H.P. Amplifier. There is  
little doubt that this condenser will find a place in every tuning instrument  
that the experimenter may build. There are other Sterling components  
useful to the experimenter and of equally clever design."Advertisement of **STERLING TELEPHONE & ELECTRIC Co., Ltd.**, Manufacturers of Telephone and Radio Apparatus, etc.,  
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